

# MUSICAL COURIER

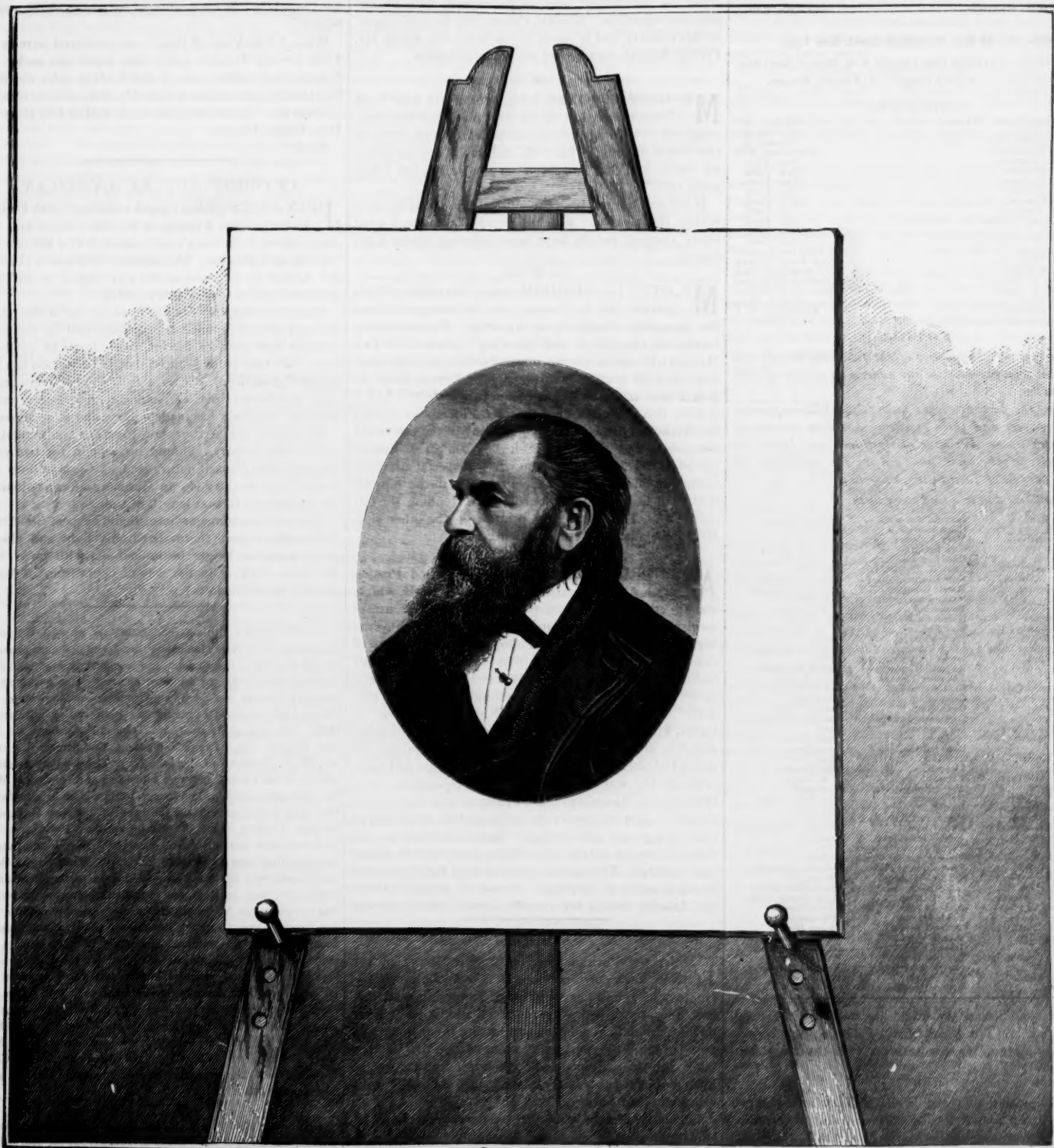
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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WHOLE NO. 278.



GEORGE GEMÜNDER

## THE MUSICAL COURIER.

- A WEEKLY PAPER -

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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## NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past five years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

Adeline Patti,	Ivan E. Morawski,	William Mason,
Sembrich,	Clara Morris,	P. S. Gilmore,
Christine Nilsson,	Mary Anderson,	Neupert,
Scalchi,	Sara Jewett,	Hubert de Blanck,
Trebels,	Rose Coglian,	Dr. Louis Maas,
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Etelka Gerster,	Maude Granger,	Antoine de Kontski,
Nordica,	Fanny Davenport,	S. B. Mills,
Josephine Yorke,	Janausche,	E. M. Bowman,
Emilie Ambre,	Genevieve Ward,	Otto Bendix,
Emma Thursby,	May Fielding,	W. H. Sherwood,
Teresa Carreno,	Ellen Montijo,	Stagno,
Kellogg, Clara L.,	Lilian Olcott,	John McCullough,
Minnie Hauk,	Louise Gage Courtney,	Salvini,
Materas,	Richard Wagner,	John T. Raymond,
Albani,	Theodore Thomas,	Lester Wallace,
Annie Louise Cary,	Dr. Damrosch,	McKee Rankin,
Emily Winant,	Campanini,	Boucicault,
Donaldi,	Constantin Sternberg,	Osmond Tarric,
Marie Louise Dotti,	Dengremont,	Lawrence Barrett,
Geisinger,	Galassi,	Rossi,
Fursch-Madi,—a,	Hans Balatka,	Stuart Robson,
Catherine Lewis,	Arbuckle,	James Lewis,
Zelle de Lusne,	Liberati,	Edwin Booth,
Blanche Roosevelt,	Ferranti,	Max Treuman,
Sarah Bernhardt,	Anton Rubinstein,	C. A. Cappa,
Titus d'Ernesti,	Del Puente,	Montegriffo,
Mr. & Mrs. Geo. Henschel,	Josephy,	Mrs. Helen Ames,
Charles M. Schmitz,	Mme. Julia Rive-King,	Marie Litta,
Friedrich von Flotow,	Hope Glenn,	Emil Scaria,
Franz Lachner,	Louis Blumenberg,	Hermann Winkelmann,
Heinrich Marschner,	Frank Vander Stucken,	Donizetti,
Frederick Lax,	Frederic Grant Gleason,	William W. Gilchrist,
Nestore Calvano,	Ferdinand von Hiller,	Ferranti,
William Courtney,	Robert Volkmann,	Johannes Brahms,
Josef Staudigl,	Julius Rietz,	Meyerbeer,
Lulu Velling,	Max Heinrich,	Moritz Moszkowski,
Florence Clinton-Sutro,	E. A. Lefebre,	Anna Louise Tanner,
Calixa Lavallee,	Ovide Musin,	Filoteo Greco,
Clarence Eddy,	Anton Udvadi,	Wilhelm Junck,
Franz Abt,	Alcun Blum,	Fannie Hirsch,
	Joseph Koegel,	Michael Banner,
	Dr. Jose Godoy,	Dr. S. N. Penfield,
	Carlyle Petersilea,	F. W. Riesberg,
	Carl Reiter,	Emmons Hamlin,
	George Geminder,	Otto Sutro,

NOW that Sidney Rosenfeld has had his little experience in "The Black Hussar," he ought to be able to deliver a pretty good lecture on "Off-the-Stage Humor."

SINCE stating that Mr. S. B. Mills, whose name is included in the list of performers at the coming musical convention of the Music Teachers National Association in July, has not been secured, we have been asked whether or not there are any other changes or indefinite announcements in the program. In reply we can only say that the program which appeared in THE MUSICAL COURIER was official, inasmuch as it was sent

by the president of the association, Dr. S. N. Penfield, to THE MUSICAL COURIER, and that is all we know about it.

A VIOLINIST fiddled the music of "It's English, you know," in a Boston court-room last week. The result is that Mr. Dixey was fiddled into so great favor with the judge that he alone will now charm an audience with the well-known song. Certainly Mr. Dixey's money and brains gave the song its market value, and no man should now have the power to purloin it.

AND now for a squabble over the control of the American production of "The Mikado." Let no one suppose that because the word "American" is used it has anything to do with any opportunity given an American composer. It simply refers to the fact that a manager wishes to make American dollars out of a foreigner's brains. Scoop 'em out—the brains!

A CABLEGRAM has reached this country that Mlle. Emma Nevada is betrothed to Dr. Palmer. Some one will now have his hands full if he causes the singer's arrest on her return here in accordance with his announced intention. This Dr. Palmer was Nevada's agent in this country, and is one of the persons with whom Mr. Freddy Schwab says he had no communication.

MR. GEORGE JONES, proprietor of the New York Times for the last thirty-five years, and therefore supposed to know his own business thoroughly, states in the World of June 4 that "Mr. Schwab is not our musical critic, and has not been on the staff of the Times since 1878."

If Schwab has not been the musical critic of that paper within the past year, who has been? Certainly, a good many musical people have been laboring under a delusion.

MR. OTTO FLOERSHEIM, one of the editors of this journal, left for Europe last Saturday, on board the steamship Pennland, for Antwerp. The constantly increasing circulation and growing influence of THE MUSICAL COURIER among musical artists and the manufacturers of musical instruments in Europe have induced us to pay personal attention to the matter, and it is with this object in view that Mr. Floersheim crosses the Atlantic. Besides visiting as many of the renowned composers and artists as can be seen in a limited period of time, Mr. Floersheim will pay special attention to the establishment of business relations in the musical centres of Europe, for the purpose of extending the circulation of THE MUSICAL COURIER on the other side. Mr. Floersheim will return in September.

A MEMORIAL was presented to the United Presbyterian Assembly, at Topeka, Kan., recently, which, among other absurd statements, says that the use of musical instruments in church is not warranted by the Scriptures. Resolutions were adopted on the strength of the memorial to the effect that as some "brethren" feel that instrumental music is a corruption of worship, their qualms of conscience should be treated tenderly. However, in order to civilize the "heathen" of Egypt, \$36,000 was appropriated and for those miserable wretches in India \$31,000 was granted for missions. If instead of interfering with the people of Egypt and India (who, by the way, never disturb the equanimity of a Presbyterian Assembly) these Presbyterians had appropriated a sum of money to advance the education of their own people and "civilize" their children by having them instructed in the art of music, some benefit might have resulted. The money would at least have remained in this country to "civilize" instead of going to Africa and Asia for useless and utterly impracticable purposes.

## PURITAN EMMA AGAIN.

EMMA, the Puritan, has been "given away" by the New York correspondent of The Richmond Whig. He says he found her "reporting Vanderbilt's art gallery" recently. She had got a special admission and was picking up ideas in coloring and jotting them down in a note-book. While purloining scenes from Mr. Vanderbilt's paintings, Emma took room to say that she no longer objected to "La Traviata," since she had "a decent and clean libretto."

Evidently, Emma knows the difference between actions and novels.

Then she explained that the "Abbott kiss" had no kiss at all in it, but was only a semblance of the labial longitudino-rotary effort.

Here again she showed her knowledge of differences. She then explained that she took the idea of her pat-

ent kiss from a Milan gallery picture of Cleopatra receiving Antony, wherein Cleopatra's arm was thrown around Antony's neck "with a graceful and affectionate gesture."

Then Puritan Emma added, so says the correspondent: "I rob every picture gallery in this way."

And then do you patent what you take away? And then, Miss Emma, is the "Abbott kiss," then, only a steal, and should your name not be attached to it, after all? Well, then, you will have no right to sell the alleged patent.

## A GENUINE SOLOMON.

A CABLEGRAM, of Sunday, in The World gives us this information:

An artiste formerly pretty well known in London dramatic and musical circles as Lily Gray writes to the London Times that she cannot quite comprehend how it is that Edward Solomon could marry Lillian Russell in the United States. Lily Gray says she herself was married to Edward Solomon before a registrar in 1873, and that she was again married to Mr. Solomon according to the rites of the Jewish Church, and she claims that she is the mother of his daughter. "Since he deserted us, ten years ago," says Lily, "he has contributed just seventy shillings to our support."

When "The Vicar of Bray" was produced here at the Fifth Avenue Theatre, some two years ago, under Mr. Solomon's direction, one of the leading roles was filled by a handsome woman whom Mr. Solomon introduced as his wife. The woman was neither Miss Lily Gray nor Miss Lillian Russell.

Next!

## ANYBODY BUT AN AMERICAN.

JOHN STETSON has signed a contract with D'Oyley Carte to bring a company to this country and produce Gilbert & Sullivan's new opera "The Mikado" in this city and Boston. The season will begin in October. Sir Arthur is to arrive in this city and, it is said, proposes to make a tour of this country.

American composers (still forced to lie in the shade through the indifference of managers) will be delighted to know that another foreign work is to be produced here. We take it for granted that John Stetson is a full-blooded American. He is a full-blooded manager, at least, and he will give an American composer a chance after the composer has made a name and fame abroad.

We advise Sir Arthur not to make too extended a tour in this country. Should he remain for two years, he might find himself naturalized, as German-born citizens of this country do in Germany after a sojourn in the Fatherland of that length of time.

Then, if any manager here should suspect Sir Arthur had really become naturalized, his light and chipper music would no longer be looked on with favor here. We want nothing in the way of opera from an Americanized Englishman even.

—NEWPORT, June 4.—Secretary Whitney's decision in the matter of the New Hampshire band and its engagement to play at the Casino this summer, has just been received, and it has set the governors of the Casino by the ears. The governors and honorary counsel are nearly all Democrats or Mugwumps, and they feel sore to think the matter has been settled adversely to them. Mr. August Belmont, Mr. Thomas F. Cushing, Mr. Fairman Rogers, Col. George R. Fearing, Col. Samuel R. Honey, Mr. W. R. Travers and Mr. John N. A. Griswold are prominent officials of the Casino, and were supporters of Cleveland. When the governors determined no longer to hire Lander's orchestra, they made a contract with the full band of the New Hampshire. Directly Landers heard of this he got the association of New York musicians interested, and engaged Gen. Horatio King to represent their case to Secretary Whitney. They urged that if naval bands were allowed to play for private parties it would interfere with their business, and intimated that in case the decision was adverse to the Musicians' Union, every member in New York and Brooklyn would vote the Republican ticket at the gubernatorial election in the autumn. Secretary Whitney decides that the members, as a band, shall not play for the Casino, but he says that individual members are permitted to play where they please, so long as it does not interfere with their ship duties. In reply to the question as to whether every individual can separately engage with the Casino, the answer is made that that would be a violation of the spirit of Secretary Whitney's order. The Musicians' Union have triumphed but the governors of the Casino have expressed their determination not to engage Landers under any circumstances.

—A symphony in C major, by Mr. William Parker, of Boston, was brought out recently at a concert at the Royal Music School in Munich, Bavaria, under the composer's direction. Mr. Parker has been for some time a pupil of Rheinberger, and his talent has already met with flattering recognition on more than one occasion. The symphony is dedicated to Mr. George W. Chadwick, of Boston.



## George Gemünder.

GEORGE GEMÜNDER was born at Ingelfingen, Kingdom of Württemberg, on April 13, 1816.

His father was a maker of bow instruments, and it was, therefore, from Gemünder's earliest youth that he devoted himself to the same art and the studies connected with it.

When he left school it was suggested to his father that George should become a schoolmaster. His father was not adverse to this proposal and decided to carry it out. The plan, however, was not in accordance with the young man's own tastes or inclinations, and he finally abandoned it for that employment which accorded with his natural gift and gave scope for the development of his genius.

After his father's death, when George was in his nineteenth year, he went abroad and worked, variously, at Pesth, Presburg, Vienna and Munich. But nothing that promised simply commonplace results and a commonplace life could attract his eye, since his mind, aspiring to improvement in his art, was constantly impelling him toward the celebrated Vuillaume at Paris. Later, through the recommendation of a gentleman, Gemünder's wish was fulfilled and he went to Vuillaume.

But here a difficulty was encountered, for Gemünder spoke no French. M. Vuillaume was sorry to have induced him to go to Paris, for it would be impossible to get along in his house without French, so he kindly offered to pay Gemünder's traveling expenses from Paris back to Germany, or should he be satisfied with nominal wages at first, he would give him thirty sous a day until better acquainted with the language.

Gemünder accepted the last proposition, which greatly astonished Vuillaume, for he had not supposed Gemünder would be contented with such small wages. He then showed him instruments of his make and asked him if he could make instruments like those. He answered in the affirmative, but Vuillaume smiled, for he was sure it could not be done. He soon perceived, however, that Gemünder possessed more theoretical than practical knowledge. When his first violin was finished he made him understand that Vuillaume's way of working was different and desired to have his own methods adopted. Gemünder did his best, and being a good designer soon acquired a knowledge of the different characters of the propagated Italian school regarding the construction of violins.

After three years Vuillaume showed Gemünder a violin and asked his opinion about it. Gemünder having examined it, replied that "it was made by someone who had no school." "I expected to hear this," returned Vuillaume, "and now let me tell you that this is the first violin you made when you came here. I show it that you may recognize what you are now and what you were then," Gemünder was surprised and amazed and would hardly have believed it possible. This incident is only mentioned to show that as long as the eye is not fully cultivated in the art of violin making, those who fancy themselves artists are not such, and in reality cannot distinguish right from wrong.

When Ole Bull returned from America in 1845, he brought his wonderful "Caspar da Salo" violin for repairs to Vuillaume, requesting the latter to do the work himself, as it was something very particular; but Vuillaume answered that he had a German in his workshop who could do it as well as himself. After being introduced to Gemünder, the latter undertook the repairing and completed it in a masterly manner.

Toward the end of 1847, when Gemünder had been four years at Vuillaume's, his two brothers in America invited him to go there, as the interest in and taste for music was improving. Gemünder, therefore, accepted this invitation and left Paris.

He arrived, in November, at Springfield, Mass.; but later, though having no knowledge of the English language, he nevertheless set out for Boston and established himself there as a violin maker. For the first exhibition of London, in 1851, he sent from there instruments in imitation of the old Italian masters' productions. As his business in Boston did not prove sufficiently lucrative he left that city after eighteen months and established his business in New York. Here he learned that his instruments received the first prize medal at the exhibition.

Spohr, Thalberg, Vieuxtemps and others examined his instruments in the exhibition and found them to their great satisfaction. Spohr observed: "These are the first new violins that I ever saw, tried and liked."

At the Vienna Exposition, 1873, Gemünder gained the greatest triumph that was ever obtained by any violin maker. The "Kaiser" violin sent by him in response to an offer of a prize for the best imitation, was declared by the professional judges, to be a genuine Guarnerius!

The impracticability of the theory of using chemically prepared wood for violins is sufficiently understood at the present time to render it useless to pursue the discussion any farther, for Gemünder has indeed succeeded in constructing new violins of material in its natural state, producing not only an extraordinary power of tone but also a strikingly equal quality of tone, and the outward appearance of the old violins has been so faithfully imitated that he who has not been told of the fact, will take them for genuine instruments made by the famous Italian masters. It is therefore not assuming too much to say that George Gemünder has surpassed in this art all the violin makers of the present and the past. Where the Italian masters ended with their knowledge George Gemünder commenced and improved it, for he has not only gained the same results as those achieved by Stradivarius and others, but he has sketched a better acoustic principle for producing tone. It is for this reason that Herr August Wilhelm, the great violinist, calls George Gemünder the greatest violin maker of all times, for Herr Wilhelmj had learned by ample

trial of the violins made by George Gemünder that they were uncontestedly all that the latter claimed for them. Herr Wilhelmj admired Gemünder's "Kaiser" violin at the Vienna Exposition, as he said it was the only violin of importance there, and had attracted his attention, and this aroused within him the desire to become personally acquainted with its maker. On his visit to this country his wish was fulfilled. The day following his arrival in New York, Wilhelmj went to see Gemünder at Astoria, and from that time has been his friend and admirer.

Herr Wilhelmj and other artists have expressed astonishment that a man of George Gemünder's capabilities in this art was to be found in America. Although he enjoys the highest renown in his art, yet he lives in a country in which appreciation of that art is still in its development. The fact is that George Gemünder lives here at too early a period, for his productions are a continuation of those which the great Italian masters brought forth.

Taking into consideration all the foregoing circumstances, it is fair to suppose that George Gemünder has had to contend against extraordinary difficulties during this long time.

## Criticism in Baltimore.

BALTIMORE, JUNE 3.

THE status of musical matters in this city is lamentable, and the local press seems utterly indifferent to the actual condition of affairs. To some of the lovers of music this condition has been painfully evident for some time. Various persons have written and sent articles to some of the daily papers, which were never published. Why? No one knows, unless it was feared that their publication might give offense to some favorites. Within a few years the following artists have been compelled to leave this city, because of the want of proper encouragement and appreciation, to wit: Mr. J. H. Rosewald, the most competent violinist, concert master and choral director we have ever had; Mrs. J. H. Rosewald, an accomplished vocalist and instructor; Miss Jenny Busk, an artiste of high rank; Mme. Auerbach, whose ability as a pianiste has never been questioned; Mr. Louis Blumenberg, an artist with probably the largest repertoire of any violoncellist in this country, a native of Baltimore, who has never been afforded an opportunity of playing a solo at the Peabody Institute; Mme. Richings-Bernard, acknowledged to have been one of the very best of vocal instructors. As a final culmination, Professor Faelten is to leave us and take up his residence in Boston. Here is an aggregation of talent that would be a credit to any city, and other cities have been prompt enough to recognize this fact. On the departure of each of these ladies and gentlemen the press has made little or no comment. A musical festival is held under the auspices of the Oratorio Society, and not a local musician is given an opportunity to play in the orchestra.

The Peabody Institute, from which so much should be expected, has not made the slightest progress in the past twelve years, and its management is apparently indifferent to everything except the gratification of personal vanity and an occasional exhibition of rudeness to artists; and yet not a word of adverse criticism. Incompetent criticism has much to do with this condition of affairs. What is a critic? Webster's definition is—"one skilled in the art of judging of the merits of a work"—a qualification lacking in those employed on the musical staff of our daily papers. Note the difference in the articles published in New York and Boston. In either of these cities nothing is praised unless possessing merit, and as a consequence the public is quick enough to recognize this fact, and does not hesitate to accord to performances of merit that measure of encouragement to which they are justly entitled. A perusal of the articles in our dailies during the last "musical festival" affords an excellent opportunity of noting the contrast.

Our critics found fault with Theodore Thomas's conception and performance of "Le Bal," Berlioz, and devoted the greater part of the same article to "Choral Fantasia" op. 80, Beethoven, omitting, however, to allude to its indifferent rendition, due to Mr. Fincke's direction. In another issue, Schumann's Symphony No. 2 C major, received the following notice: "It is not a work of genius, but was admirably played." In another issue, the importance of the article consisted in questioning the propriety of placing Goldmark's "Wedding March" (Variations) op. 26, on a program of a musical festival. These were the main features of the criticisms. A criticism of Thomas, and unstinted praise of Fincke, who though an excellent chorus master has no ability as an orchestral director, are too ridiculous. One of the grandest of symphonies virtually ignored, because "not a work of genius," and unlimited space devoted to the most insignificant of Beethoven's works notwithstanding that the same critic has been reported to have expressed his surprise that Thomas should have placed any of the early and more trivial of Beethoven's compositions (alluding to the D major symphony No. 2) on the program.

In all of these comments none of the critics made any attempt to take proper notice of those works, that were unquestionably new to a large majority of the listeners. This is certainly the critic's duty. Its importance is appreciated elsewhere, inasmuch as the very first essay to be delivered before the Music Teachers' Convention in July, will be devoted to "Musician, Critic and Public." At the hands of Mr. Krebhiel this subject will receive all the careful attention and thought that its importance demands. Your correspondent regrets that this article could not follow the delivery and publication of the essay, knowing full well that it will contain so many suggestions that would be so much material benefit to the press of Baltimore.

Your correspondent is and always has been interested in the development of music, and a proper encouragement of the talent we possess, as well as that we may be able to attract to this city;

and he has always been more or less identified with the various musical events in which this community has been interested; and it is with great reluctance that he avails himself of this medium to criticize the press of Baltimore. But unless some such expressions of disapproval are made, and unless the press begins the work of endeavoring to correct the evils that exist, matters will go from bad to worse.

Let the press begin the work. The Peabody Institute management is and has been a failure. The Oratorio Society wants more encouragement. It is one of the best choral societies in the United States and should be supported, but it must not ignore the claims due to our local musicians, even though we may be denied the pleasure of listening to Thomas's orchestra. Unqualified praise should not be accorded, unless deserving. Errors must be pointed out, and just criticism passed on all, and it should not be influenced pro or con by any advertised prominence or preconceived prejudice.

These are evils to be remedied, and as soon as the press becomes alive to the necessity of correcting them it will not be long before its influence will be felt, and artists will and can come to this city feeling that they will be judged according to their merit. Just think of Faelten, without a superior on this side of the Atlantic, playing to twenty-two hundred and forty-eight paid admissions at twenty recitals, while the Academy of Music is crowded every night with the people who go to hear "Fra Diavolo," &c., or to laugh at the vulgar wit displayed at the performance of Suppé's "Galatea," as on the occasion of Mr. Fort's benefit!

Your correspondent, in concluding this article, takes special pleasure in referring to the debt due to Mr. Otto Sutro, the most indefatigable worker in Baltimore, to whom is to be attributed the existence of the Wednesday Club and the Oratorio Society. He is deserving of all the praise he receives and more too.

The few remaining artists that reside here are not appreciated, nor is the musical and artistic atmosphere satisfactory to them. They have long since ceased to do anything else but ridicule the so-called criticisms of our local press. Your Baltimore correspondent, "Hans Slick," should write more frequently than he does.

AMATEUR.

[Although we knew that the excellent Faelten recitals were not appreciated in Baltimore, we did not know that the attendance was as meagre as stated in the above communication. An average of 112 auditors when the price of admission is twenty-five cents and the artist is Carl Faelten! This is a very poor showing. No wonder he leaves the city.—EDITORS MUSICAL COURIER.]

## FOREIGN NOTES.

... A Balfe Memorial Concert is to be given at the Royal Albert Hall, to-day, in which Mme. Nilsson will sing.

... Mlle. Marie Heimlicher gave a *matinée d'invitation* in London, on May 15, at which Miss Lena Little sang.

... At the last concert of the London Philharmonic Society, on May 20, M. Moszkowski conducted his symphony entitled "Jeanne d'Arc," which was played for the first time in England. It was given here by Mr. Thomas in 1880.

... Mlle. Van Zandt, who made her debut in the Gaiety Theatre, London, last Saturday night in "Lakmé," was warmly received and seemed to have been in good condition. She wants \$1000 a night to sing in this country. So says Max Strakosch.

... The Montague Turner Concert Company has been giving concerts in Honolulu, Sandwich Islands. Miss Montague will be remembered as a Baltimore soprano, who studied in Paris with excellent results. Mr. Turner was at one time a tenor in the Kellogg English Opera Company. He married Miss Montague, and they have been in Australia and the East for some years.

... A very swell American concert was to have taken place at St. James' Hall, London, yesterday. The concert was to have been given in aid of the relief fund for sick and wounded British soldiers, under the patronage of the Prince and Princess of Wales, the Duke and Duchess of Edinburgh, Princess Beatrice, and half a dozen more members of the royal family. All the artists and amateurs taking part in the concert were to be Americans. The Prince of Wales seems to have made two requests. One is that the concert shall not begin before half-past nine P. M., and the other that all the American banjo players at present in England shall be assembled upon this occasion. Among the professional artists expected to take part in the concert are Patti, Valeria, Albani, Griswold, Van Zandt and Belle Stow. Among the sixty American patronesses of the entertainment, the names of the following ladies (with their maiden names attached) are given by one of the London journals:

Mrs. Burno and Mrs. Burrows (daughter of the late Commodore Magruder, of the United States Navy), Mrs. G. Cavendish Bentinck (Miss Livingstone, of New York), Lady Randolph Churchill (Miss Jerome, of New York), Mrs. Howard Carlisle (Miss Murray, of Baltimore), Mrs. Church (wife of the manager of the London General Omnibus Company), Mrs. Bennett Dennison (Miss Lee, of New York), Lady Harcourt (daughter of Motley, the historian), the Hon. Mrs. J. W. Leigh (daughter of Pierce Butler, of Philadelphia), Viscountess Mandeville (Miss Yanaga, of New York), Lady Playfair (Miss Russell, of Boston), Mrs. A. Paget (Miss Paron Stevens, of New York), Mrs. Ronalds (Miss Carter), Mrs. Cavendish Taylor (Miss Carroll, of Carrollton, granddaughter of one of the signers of the Declaration of Independence), Mme. Waddington (Miss King, of New York), wife of the French Ambassador, Lady Waterlow (Miss Hamilton, of California), Mrs. Henry White (Miss Van Rensselaer, of New York), Mrs. John P. Bigelow (wife of the late American Chargé d'Affaires at Paris), Mrs. Merritt (wife of the Consul-General in London).

## PERSONALS.

**MISS PRIEST'S BENEFIT.**—The benefit concert recently given by Miss Lizzie Priest, the pianiste, in St. Louis, was a success. The St. Louis Philharmonic Quintet Club assisted.

**VERDI DOES AND DOESN'T.**—Verdi has subscribed 200 liras toward the monument in memory of Alessandro Manzoni at Lecco.

Messrs. Ricordi's organ, the *Gazetta Musicale*, announces definitely that Verdi is not troubling about the new opera, "Iago," the libretto of which was furnished by Boito. Verdi certainly began the work; but shortly before he went to his country residence at Sant' Agata, he told the Syndic of Milan that his career was finished, and it was now the turn of younger men. As to Boito's new opera, of which report says that it will be produced at the Scala next winter, it is, I believe, in a very backward state, and the composer shows no haste to finish it.

**HERR GÜTZE IN BERLIN.**—Herr Emil Gütze, the popular tenor of the Stadt Theatre, Cologne, is playing an engagement at the Royal Opera House, Berlin. He opened as *Lohengrin* in Wagner's opera of the same name, and was much applauded. He has since appeared as *Lionel* in Flotow's "Martha" and *Stolsing* in Wagner's "Meistersinger." Before leaving he will sing in "Jean de Paris" and "La Favorita."

**GOLDSCHMIDT RESIGNS.**—Mr. Otto Goldschmidt, the husband of Jenny Lind, has resigned the post of musical director of the London Bach Choir, held by him since its foundation in 1876, and will be succeeded next season by Dr. C. Villiers Stanford.

**A GENUINE STRADIVARIUS.**—It is stated that M. Emil Sauret has purchased for the trifle of £750 a genuine Stradivarius.

**SOPHIE MENTER.**—Mme. Sophie Menter, who recently inherited six million rubles, will not resume her professional duties next winter at the Conservatory of Music, St. Petersburg.

**DEATH OF REICHARDT.**—The death is announced, at Boulogne, aged sixty-two, of Alexandre Reichardt, tenor vocalist and composer of "Thou art so near" and "Love's Request."

**MASINI AND THE POOR.**—Masini, the tenor, has sent Cardinal Sanfelice 5,000 liras for distribution among the poor of Naples.

**MISS MARIE CONRON'S DEATH.**—The funeral services of Miss Marie Conron were celebrated in St. George's Protestant Episcopal Church, at two o'clock Sunday afternoon. Dr. Warren, with whom Miss Conron formerly sang in church, played the organ at the services, and among those who sang the hymns were her old-time friends and fellow artists, Harry Hilliard, Macgrane Cox and Miss Winant. The body was taken to Greenwood for burial.

Miss Conron died at the residence of her mother, No. 307 East Eighteenth street, on Friday morning, of Bright's disease, from which she had been a sufferer for several months. She had worked and studied very hard during the last three years, with a view to fitting herself for singing in Italian opera. She was a fragile woman, and her health broke down under the strain which she imposed upon herself. Miss Conron was a native of this city, and only twenty-six years old when she died. She exhibited musical talent when a child, and after her father's death, five years ago, she was sent to Italy, with her sister Tillie, to study music. After studying two years a reverse of fortune compelled her mother to bring her two girls home. On their return they sang in several churches, and a number of concerts were arranged for them by their friends. At one of these, Mr. James C. Duff, the manager, was present, and he was so favorably impressed by the voice of Marie that he adopted her as a musical protégé, and set about introducing her to the public in a more ambitious role than any which she had yet assumed. In 1882 she made her first appearance in comic opera as *Olivette*, in the Park Theatre, and her voice made her a favorite from the beginning of her season. This performance, which was a complete success, was followed by the "Mascot," "Patience," the "Pirates of Penzance," and "Heart and Hand," in all of which she assumed the leading roles. After this she went to Australia on a concert tour under the management of Mr. Duff, and upon her return from this trip she appeared at the opening of the new Standard Theatre, on December 24 last, in the leading role of "A Trip to Africa." This was the last engagement which Miss Conron filled, and at its conclusion she was obliged to retire from the stage on account of her failing health.

**A PRINCESS MAKES A SENSATION.**—Princess Lidi Dolgorouki, daughter of the late Czar'smorganatic widow, has caused a social sensation in Berlin by appearing as a public performer on the violin in gardens, concerts and exhibitions. Her conduct has offended her family and society friends. The Princess, however, is an immense card for her managers, and she says she plays in public simply to exhibit her disdain for the conventionalities and prejudices of aristocratic life.

Although the daughter of a czar, it is safe to say that the Princess Dolgorouki would not be recognized in respectable society in this country.

**BILSE RETIRES.**—Bilse, the conductor of the celebrated Bilse popular concerts in Berlin, has retired. In recognition of his services he received from the Crown Prince of Germany his picture with inscription and from the government the decoration of the order of the Red Eagle, third class.

**MR. BUTLER'S SUCCESSFUL ORGAN RECITALS.**—The organ recitals recently given by Jarvis Butler at the Westminster

Church, Baltimore, were, artistically, decidedly successful. Among the compositions played by Mr. Butler we find Rheinberger's "Sonata," C minor, op. 27; the Vorspiel from F. G. Gleason's opera, "Otto Visconti"; Weber's overture to "Abu Hassan"; Thiele's chromatic "Fantasia" in A minor; Saint-Saën's "Breton Melodies"; "Torchlight March," by Guilman, and Eugene Thayer's "Fugue" in D minor.

**GOING TO EUROPE.**—Dr. Louis Maas, the eminent pianist, will leave for Europe some time this month. He expects to play in Germany and Scandinavia. Mr. Alfred de Sève, the violinist, accompanied by his wife, will also leave for Europe this month. They all expect to be back here in October.

## Sir Julius Benedict.

**SIR JULIUS BENEDICT**, the musician and composer, died Friday morning last. Sir Julius had so far recovered from a recent illness as to be able to resume the duties of his profession and to make preparations for his annual concert. His death was entirely unexpected. It followed quickly upon a sudden relapse.

He was born at Stuttgart, on November 27, 1804, the son of a Jewish banker. Hummel, the greatest piano virtuoso of the time, was his first teacher (1819). It was at Hummel's house, in Weimar, that he met Beethoven, on March 8, 1827. In his seventeenth year he was presented by Hummel to Weber, who consented to break his rule against taking pupils. Benedict was received by him not only as a pupil, but as a son, and remained with him from 1820 to 1824. In 1823, on Weber's recommendation, he was entrusted with the leadership of the Vienna opera, at the Kaernerthor Theatre. On leaving Weber he went to Naples, and conducted the orchestra at the San Carlo, where he produced his first opera, "Giacinta ed Ernesto;" thence back to Stuttgart, where he produced his "I Portoghesi in Goa," in 1830, and in 1835 to Paris, where he fell in with Rossini, Meyerbeer, Bellini, Donizetti, Auber, Herold, Adolphe Adam, Berlioz, Halévy and Felicien David. He also made the acquaintance of Malibran, who advised him to make England his home. This he did in that same year. In 1836 he took charge of the London opera-bouffe, at the Lyceum Theatre. He led the Drury Lane orchestra at the time of the production of Balfe's operas. In 1850 he accompanied Jenny Lind on her tour in this country as a pianist and general director. Returning to London he became manager at Her Majesty's Theatre, and afterward at Drury Lane again. For the last seventeen years he led the Monday Popular Concerts, and his own annual concerts have for fifty years been events of interest in English musical circles. He has also conducted innumerable chamber concerts, oratorios, cantatas, musical festivals, &c.

The first important production of Sir Julius (referred to above), was "Giacinta ed Ernesto." It was too German to suit Italian taste. In 1830 at Stuttgart he brought out his second opera, "I Portoghesi in Goa," which was too Italian to suit the Germans, but became popular at Naples. His first work in England was "Un Anno ed un Giorno," in 1837, and in 1838 appeared his first English opera, "The Gipsy's Warning," which is known to the present generation mostly by its fine base aria "Rage, thou angry storm." His finest operatic works, "The Brides of Venice" and "The Crusaders," followed, being brought out under his own direction at Drury Lane. In 1860, at Mr. Mapleson's request, he wrote the recitatives which have since been deemed in England an inseparable part of the "Oberon" of his old master, Weber. In 1860 he also produced his beautiful "Undine" cantata, in which, at the Norwich festival, Clara Novello made her last appearance. In 1862 appeared "The Lily of Killarney," with libretto by Messrs. Oxenford and Boucicault. In 1863 he composed a cantata, "Richard Cœur de Lion," for the Norwich festival. His "Bride of Song" operetta was given in 1864 at Covent Garden, his St. Cecilia oratoria at the Norwich festival of 1866, and his St. Peter oratoria at the Birmingham festival of 1870. In 1873 a symphony by him was performed at the Crystal Palace, and a second similar work in the following year. He also composed numerous ballads, pianoforte fantasias and miscellaneous orchestral works.

The Queen bestowed the honor of knighthood upon him in 1871. In 1874, on the occasion of his seventieth birthday, he was made Knight Commander of the orders of Francis Joseph (Austria) and of Frederic (Wurtemberg). At the same time his fellow-musicians in England presented him, at Dudley House, London, a service of silver, including a magnificent group of candelabra. He also received decorations from the sovereigns of Prussia, Italy, Belgium, Sweden, Portugal and Hanover.

"The Black Hussar" is in the second month of its career at Wallack's Theatre. The patronage has been large. The work will probably hold the boards for some time yet.

At the Central Labor Union meeting last Saturday night the Amalgamated Building Trades Council reported that in their efforts to get a band of music for their picnic they had found that each band had its own price. A band which is represented in the Central Labor Union asked the highest price. A delegate of the Carl Salm Club reported that though Paul Bauer had promised to hire only union musicians, his agent, Mr. Bayne, of the Sixty-ninth Regiment band, was employing many non-union men. Instead of paying \$25, he was paying but \$20. A committee was appointed to inquire into the matter.

## HOME NEWS.

—Miss Zélie de Lussan sang in York, Pa., on June 4.

—Mr. H. Tissington may not direct the Union Square orchestra next season.

—Signor Liberati, cornetist, is "tooting" in Philadelphia at present with his usual success.

—Fay Templeton is singing in "Girofle-Girofla" at the Spanish Fort Opera House, New Orleans.

—Mr. Dexter Smith, of Boston, leaves for Europe next Saturday. He will be absent two months.

—The German Sängerkreis, at St. Paul, Minn., took place at the Grand Opera House, June 5, 6 and 7.

—Miss Agnes Huntington, contralto, has signed a contract to join the Boston Ideal Opera Company next season.

—On Monday night Amberg's Thalia Company opened the Exposition Hall and Summer Garden, in Chicago, with "Nanon."

—The Milan Opera Company, with Emma Romeldi as soprano, is playing a summer engagement at the Highland House, Cincinnati.

—The Thomas concerts for the Music Hall Rebuilding Fund at Buffalo, take place June 29 and 30. Tickets are going off at a rapid rate.

—Mr. Arthur W. Tams, for many years connected with English opera in this country, is broken down in health and will go abroad for recreation this summer.

—Miss Rosalba Beecher, Miss Belle Cole and Mr. Seth M. Crane were the vocalists in Sunday evening's concert at the Casino. "Polly" is still going there.

—Carl Sentz, formerly leader of the Philadelphia Germania Orchestra, and lately conductor of the Maennerchor garden concerts, died in Philadelphia last Thursday, of consumption.

—It is denied that Will S. Rising, the tenor, is to go with Minister Sunset Cox to Constantinople as interpreter. Mr. Rising has excellent offers to remain in this country and to sing in light opera.

—Mr. George Lerch, the musical director of the Pittsburgh Opera House, who died on May 30, was only twenty-nine years of age. He formerly was first violinist at the same opera house when Louis Zitterbart was director.

—Prof. William Tomlins, of Chicago, has ended his connection with the Apollo Club, of which he was for many years director. He will reside here in the future as chorus director of the American opera at the Academy.

—Mr. M. Reno, representing the Damrosch interest, has paid the Philadelphia Academy of Music the sum claimed for rent of the Academy for one week. The managers of the Philadelphia Academy had begun suit to recover.

—The Church Choral Union, of Washington, D. C., gave its second annual concert at the Congregational Church, in that city, on June 3. Miss Ella Earle, of New York, was the soloist. The choral Union numbers 250 voices.

—The annual meeting of the directors of the Philadelphia Academy of Music was held last week. The net gains from June 24, 1884, when the new board took charge, to April 30, 1885, is \$8,102.37. Baker directors were elected.

—The cast of "Nanon," which is to succeed "Polly" at the Casino in about a month, will include W. T. Carleton, W. H. Fitzgerald, Harry Standish, Sadie Martinot, Pauline Hall, Billee Barlow and a debutant, J. Gisico. Czibulka's "Pfungsten in Florenz" succeeds "Nanon" in the fall. Signor Perugini will appear in the latter operette.

—"Gush," an operatic extravaganza, libretto by George Fawcett Rowe, music by the indomitable Charles Fradel and the persevering Anthony J. Davis, will soon be heard by us at a private performance. We have heard stray numbers of "Gush," and, judging from them, the extravaganza will be a delightful mixture of comic music and tragic counterpoint.

—The exclusive right of the author and composer of "Pirates of Penzance" to the publication of that opera has been affirmed in a report filed May 26 by Silas W. Pettit, who was the Master appointed by the court in Philadelphia to decide the suit involving this question, brought by William S. Gilbert, Arthur S. Sullivan and R. D'Oyly Carte against W. H. Boner & Co.

—The musical festival at Cortland is announced for June 8, 9, 10, 11 and 12. Dr. H. R. Palmer, of New York, is conductor. The soloists are: Mrs. Juvia C. Hull, soprano; Mrs. Adeline L. Nellis, soprano; Mr. F. W. Jameson, tenor; Mr. D. M. Babcock, basso. Prof. C. L. Schaich's orchestra from Rochester is also engaged. Mrs. Martha Dana Shepard, of New York, is pianiste and accompanist.

—"The Holy City," a cantata composed by Alfred R. Gaul for the Birmingham Festival of 1882, will be performed in the First Congregational Church, of Montclair, N. J., next Friday evening. The solo parts will be in the hands of Mrs. Gerrit Smith, Miss Alma Dell Martin, Mr. A. D. Woodruff and Mr. William H. Beckett—the solo quartet of the Church of the Incarnation, of this city. The choruses will be sung by the Choral Union of the Montclair churches, containing sixty voices, and the performance will be conducted by Mr. A. H. Siegfried.



## A TENOR'S SQUALL.

## Signor Montegriffo Discharges His Business Manager

## AND GETS THE MILAN OPERA COMPANY INTO A MESS.

THERE is trouble in the Milan Italian Opera Company between the business managers, Messrs. John Lavine and Henry Wolfsohn, and Signor A. Montegriffo, the Italian tenor, who claims to be the proprietor of the company. Last night the company played "Faust" at Phoenix Hill. Messrs. Lavine and Wolfsohn had issued such passes as are customary, but their holders were surprised and indignant to find that when these passes were presented at the door they were not honored. This caused some inquiry. Signor Montegriffo was seen by a reporter of *The Courier-Journal*, when he made a statement to the following effect:

He says that Thursday night, before the performance at Phoenix Hill, he sent a note to Messrs. Wolfsohn and Lavine, dismissing them from further service as business managers, he having employed them in that capacity. He claims that when he arrived in Louisville he found that Wolfsohn and Lavine had made a contract to play at Macauley's Theatre on June 1, 2 and 3, these dates following the week for which the company was booked at Phoenix Hill, and having been booked before the Phoenix Hill contract was made. Thursday, Mr. Macauley called on Montegriffo and presented on order on the treasurer of the Milan Opera Company for \$225 for violating the contract with him. Montegriffo refused to sign the paper, and forthwith made arrangements to dismiss the two business managers.

Signor Montegriffo said: "I came to Louisville with the understanding that my company was to play a week at Phoenix Hill Park. I was not made aware of any contract with Mr. Macauley, and very naturally I refused to sign his order on our treasurer. No contract should have been made with him without my knowledge. Wolfsohn and Lavine violated their agreement with me and I accordingly discharged them."

## THE OTHER SIDE.

Mr. Lavine was seen by a reporter, to whom he said: "We claim that Montegriffo has no right to discharge us, as we have a written contract with him making us special partners. The firm consists of Signor Montegriffo, Signor Luigi Loghede, Mlle. Emma Romeldi, Mr. Wolfsohn and myself. Mr. Wolfsohn and I have the sole right to make contracts for engagements; but in this instance Signor Montegriffo and nearly every member of the company knew before they left New York that we had a contract with Mr. Macauley for those dates. We made a contract with Mr. Papendick for this week in order to fill in time, and, in fact, to save the company from going to pieces. We also made a contract with Mr. James Collins, of Cincinnati, for all of next week. When we made this contract we hoped to get Mr. Macauley to change his dates to this week. When we found he would not do it, we closed with Papendick, hoping to make an amicable settlement with Macauley. Signor Montegriffo knew all these facts as they transpired."

"When we reached Louisville we found that Macauley would not release us, and he only agreed to do so for a money consideration at my earnest request. We had either to break the contract with him or with Collins, in Cincinnati, and, of course, Macauley could have prevented our leaving the city. Montegriffo wished us to fight Macauley at law, but we persuaded him not to do so, as Mr. Macauley is an honorable manager, and I would not be a party to such a proceeding as that proposed by Montegriffo, who finally acquiesced in our giving Mr. Macauley an order on our treasurer. This morning we received a letter from him, assuming a right to dismiss us. He has no more right to dismiss me than I have him. It is the old story of a would-be great tenor mixing himself up in the management of an opera company when he should be devoting his time to his art. They invariably ruin everything when they try to become business men. When a tenor opens his mouth, except to sing, he is sure to put his foot in it."—*Louisville Courier-Journal*.

...Mr. Myron W. Whitney says he will never sing in opera again.

...Mierzewski is studying "Lohengrin" in German for the purpose of singing it in Germany.

...Miss Jennie Dickerson has been secured by Carl Rosa for his English Opera Company in place of Josephine Yorke.

...Mr. Clarence Eddy gave a very successful organ recital last Thursday night at the Third Presbyterian Church, Chicago.

...Stagno, who sang here at the Metropolitan under Abbey, has been singing with great success in his native town, Palermo, Sicily.

...Patti has signed with Pollini for concerts in Russia at 10,000 francs per night; that is, \$2,000. Here she asked more than double that sum.

...The Kellogg Concert Company leaves New York, June 20, for the West, giving the first concerts in Wisconsin. From there the company goes to Minnesota and Winnipeg, and thence via Northern Pacific Railroad to the Pacific Coast. In addition to Miss Kellogg the following artists are engaged: Miss Laura S. Groves, contralto; Miss Ollie Torbett, violinist; Mr. Whitney Mockbridge, tenor; Mr. Ivan Morawski, basso, and Mr. Adolf Glose, solo pianist and musical director.

## FOREIGN NOTES.

...A subscription has been opened to place under the portico of the Milan Conservatory, a tablet in memory of Lauro Rossi.

...At a concert in Madrid, Wagner's "Walkürenritt" was recently performed for the first time in Spain, and was enthusiastically received.

...Charles Reade's collection of violins were sold by Messrs. Puttick & Simpson, of London, recently. An Antonius Stradivarius fetched £151.

...A commemorative tablet has been affixed to the house in which Beethoven resided for a considerable time at Heiligenstadt, near Vienna.

...It is not encouraging to hear that the Richter concerts at Sheffield and Nottingham last month were attended in each case with a loss of £100 or so.

...Messrs. Harrison, the well-known musical firm of Birmingham, have engaged Mme. Patti for three concerts in the provinces in the autumn.

...Popular orchestral and vocal concerts of a very high class are being given on Saturday afternoons during the summer under Mr. Manns at the Crystal Palace, London.

...Masini, the tenor, whom Abbey was to engage for the season 1883-4, is now singing at Barcelona. He gets 1,500 francs per night. He will sing next season at the San Carlo, Naples.

...Next November the Meiningen Ducal Orchestra will start on a tour in the Rhine Provinces and Belgium. Hans von Bülow received a short time since an invitation, which, however, he was under the necessity of declining, to go to Rio Janeiro with the orchestra, and give a series of Beethoven concerts there.

...The solo vocal parts in Max Bruch's new choral work, "Achilleus," at the approaching musical festival at Bonn, will be taken by Mme. Amalie Joachim, Herren Emil Götz and Georg Henschel. The work will also be performed next winter by Stern's Choral Association, Berlin.

...Musical journalism in Germany is decidedly unique. The last May number of the Leipzig *Signale* contains the following notice, printed on an inlaid slip, as an evidence of its importance: "The next number of the *Signale* appears in the month of August." A kind of journalistic three months' picnic every year.

...The long-expected "Correspondence of Richard Wagner" is definitely announced for publication at Vienna next month. The correspondence comprises the period between 1830 and 1883, and the greater part has never before been published. The editor is Herr Emerich Kastner, the well-known Wagnerite and savant.

...Audran's "Mascotte" has been successfully performed at the Wallhalla-Operetten-Theater Berlin, where it was a failure in 1881. The change in its fortunes is due principally to Mlle. Zimaier's spirited rendering of the part of the heroine. Herr Frederikg, from the Residenz-Theater, Dresden, has succeeded Herr Van Hell as stage-manager at this theater.

...*Le Ménestrel* gives the number of performances of various operas at the Grand Opera, Paris, during three years, from 1882 to 1885, and the receipts from each work. From this table it appears that the work most frequently performed has been "Faust," with seventy-five performances; next comes "Les Huguenots" (58), "Guillaume Tell" and "La Favorite" (46 each), and "Françoise de Rimini" (40). The average receipts show that the fullest houses were drawn by "Rigoletto," fourteen times; next in attractiveness we find "Françoise de Rimini," "Henri VIII.," and "Faust," in the order given. "Guillaume Tell," though often performed, is only the eighteenth on the list in the average of receipts.

...The Covent Garden authorities have, it is understood, resolved to keep the theatre closed this summer, and thus no Italian opera season is possible. It would hardly have been practicable in any case, for Mr. Mapleson has, it seems, legal disputes (which fill several columns of the New York papers) with Signor Nicolini and Miss Emma Nevada, and it would be altogether impossible to collect another opera troupe in time for the season. Mr. Gye hopes next season to reopen Covent Garden as the Royal Italian Opera under the old conditions, and Mme. Patti has, it is understood, expressed her willingness once more to be a member of the company. So, except as to the few performances in French of "Lakmé," "Mireille," "Mignon," no operas will, after the close of the Carl Rosa season next week, be heard this summer in London.—*London Figaro*.

...The program of the Birmingham Festival, to be held during the last week of August next, runs thus: Tuesday morning, "Elijah," Tuesday evening Mr. F. H. Cowen's new cantata, Mr. Prout's new symphony, Mendelssohn's Violin Concerto, played by Señor Sarasate, the Overture to "Tannhäuser," &c. Gounod's "Mors et Vita," will be produced on Wednesday morning; and the program for the same evening includes Mr. Anderson's cantata and Mr. A. C. Mackenzie's violin concerto. The "Messiah" is to be given on Thursday morning; on Thursday evening Dvorák's cantata "The Spectre's Bride" will be produced, followed by a miscellaneous selection, including an orchestral selection from "Tristan und Isolde," Dr. Bridge's hymn "Rock of Ages," and the third "Leonora" Overture. The program of Friday morning will consist of Dr. Stanford's new oratorio

and Beethoven's "Choral" Symphony; and the festival will be brought to a close on the same evening by a repetition of Gounod's new work.

...Colonel Mapleson is still in London, but it is understood that the Covent Garden contract has not yet been signed. Mr. Mapleson may, however, have the services of both Mmes. Patti and Nilsson during June and the earlier part of July, and Mme. Nilsson will, it is expected, return to America with her old manager. Mme. Patti will remain in Europe.

...From Brussels we learn that M. Verdhurt, the new manager of the Théâtre de la Monnaie, has accepted "Gwendoline," a dramatic legend in two acts and three tableaux, book by Catulle Mendès, music by Emmanuel Chabrier, composer of "España" and "La Salamite," performed at the Lamoureux Concerts, Paris. "Gwendoline" will be produced immediately after Henri Litoff's "Templiers."—A new comic opera, "Le Moutier de Saint-Guignolet," has been brought out at the Théâtre des Galeries Saint-Hubert, and scored a success. The book, by MM. Bisson and Bureau-Jattiot, is interesting, and the music, due to the pen of M. Toulmouche, a pupil of the late Victor Massé, is if not eminently original, is bright and pleasing.

...Col. Henry Mapleson, of the Musical Exchange, London, writes to THE MUSICAL COURIER that the Exchange is in full running order and now ready for business. Among the advantages claimed for the Exchange the following are of interest to artists on this side of the Atlantic:

- 1st—The introduction of artistes and debutantes to managers and entrepreneurs.
- 2d—The negotiation of all forms of artistic engagement.
- 3d—The provision of operatic, concert and dramatic companies, orchestras and choirs.
- 4th—The responsible management of all forms of musical and dramatic entertainments.
- 5th—The conduct of operatic, concert and dramatic tours in Great Britain and Ireland, the United States of America and the British colonies.
- 6th—The negotiation for the sale, purchase and production of all musical and dramatic copyrights.

...Camillo Sivori, the celebrated violinist, now nearly seventy years old, recently played at two concerts in Genoa.

## A Second "Waverley" Tale.

MORE than sixty years ago, there lived a young and ambitious composer. What his name was or where he dwelt does not matter for the moment. Like the father of Edward Waverley, in Scott's famous story, he "saw no practical road to independence save that of relying on his own exertions." He studied the operas of his predecessors and also those of his contemporaries, but he had theories of his own with respect to dramatic music, and these he determined to put into practice. Those whom we now call the "old masters" were then young! Our composer, like many since his time, seemed to think that following exactly in their path was useless, and that he had better attempt to strike out a new one for himself. At least, his course was probably determined partly by reflection, partly by inspiration. It will very much simplify matters if we at once say that his ideas were very similar to those which Wagner, twenty or more years later, so fully expounded and illustrated. He wrote an opera which certainly met with success, but the story of the libretto was an exciting one, and took the fancy of the public. He had friends, too, and they may have helped to create a momentary interest in the work. But the score of his opera one day comes under the notice of a writer living in a foreign country. It is read, studied and criticised by him. The overture written according to Gluck's plan foreshadowed the events of the drama. The reviewer admires and especially praises this piece. "Its chief merit," he says, "does not consist in the selection of the passages on which it is formed, so much as in their judicious and effective structure." And again: "In the overture the composer shadows out with a mysterious but masterly hand the groundwork of his story."

Thus his first impression seems to have been a very favorable one. But our critic on turning over the pages of the opera comes across passages allotted to the voice, "which cannot be called vocal, and which sound harsh and displeasing in the ears of polished judgment and fine taste" (his own, of course), and he is alarmed to find solos for the principals "partaking more of the character of recitative than of air;" indeed, in some places he considers the composer has left the principals "so small a share in the general effect, that, instead of being the principals, they become merely subordinates." There is scarcely an air in the whole opera which he can praise in an unqualified manner, he meets with too much unvocal writing, too many chromatic and enharmonic modifications of the scale, too many difficult passages. One air he likes because it approaches to the modern Italian style; another, because the instrumental parts are not suffered at any time to eclipse the singer. But now let us hear what he has to say about the orchestra. It is the old accusation over again that Grétry made against Mozart of putting the pedestal (the orchestra) on the stage. Our critic is never tired of praising the brilliancy, the effectiveness, the power, and the cleverness of the orchestral accompaniments, but the superiority allotted to them appears to him a very serious drawback.

We must not, by partial quotation, misrepresent our author's meaning. The "novel style of writing" troubles him, and while condemning in no sparing terms what he considers the failings of the work, he is sincerely anxious to do it justice. He is aware that the opera "is not to be considered simply as a musical composition;" he wishes to take the composer "as he paces within the circle he has drawn;" he is of opinion that unless the work is studied and seen, "the beauties are lost." All this shows, he

had carefully reflected over the work, and also that he had gained some insight into the composer's method; but yet he regards the whole as a mistake, as an extravagant effort of talent, or even, in the words of a philosophical friend whom he quotes, as an "out-breaking" of genius.

Soon after writing this notice, this same critic, or some one holding pretty similar opinions, has the misfortune to listen to a concert performance of this opera, and writes as follows: "If we had before believed that the music of the opera was purely dramatic, and with the exception of the overture, depended on its connection with the mystical structure of the opera for effect, we were more than ever convinced of the justice of such a judgment from the result of this concert. Nearly all that was not irresistibly ridiculous, was supremely dull." And again, "the audience could with difficulty sit out the performance."

Our tale is at an end, and if, perchance, any readers have followed it thus far, the writer would ask them if they have guessed the name of the composer. He fancies some would say, "Yes; your 'sixty years since' is a myth, and you have been giving us extracts from a notice of one of Wagner's music-dramas, possibly 'Parsifal,' for your account of the concert specially seems to refer to the Albert Hall performance last year of that work." Then he would reply that the guess is a wrong one. Certainly, the remarks and style of criticism of which he has given a few specimens resemble much that is said about Wagner at the present day, but he has been quoting from a review really written more than sixty years ago on Weber's "Der Freyschütz." The "foreign country" is England, the place of publication London.

How times have changed since the article from which we have quoted was written! The expressions no longer suit Weber's music, but, in the opinion of some, would fitly describe that of Wagner. We are naturally busy to-day with the things of to-day. Brahms's Fourth Symphony, Dvorák's new cantata, or Mackenzie's new opera will soon claim our special attention. But by occasionally looking back and seeing what strange views were once held about men whom we do not now deem extravagant, we may perhaps learn a lesson or two and accustom ourselves to detect more shrewdly signs of change, yet progress, than did some of our forefathers. Weber was not the only man misunderstood in his day. Beethoven's later works troubled the minds of his contemporaries. One writer, in a printed letter bearing date August 24, 1827, spoke of his having "mistaken noise for grandeur, extravagance for originality," and expressed a belief that in the future his elaborate compositions would be "talked of by professors and suffered to lie in peace on the shelves." So far as Beethoven and Weber are concerned, we may at any rate, like the Pharisee of old, give thanks that we are not unjust "as other men are;" yet let us take care, for it is possible to repeat the mistakes of the past, but, of course, in another form.—*The Musical Times*.

### Music in St. Paul

St. PAUL, May 22.

THE benefit concert given to Mr. Curtiss Warde, May 19, at Miss Geist's studio, was an artistic success. Mr. Warde opened the program with a duet with Mr. Harry T. Drake, Donizetti's "Here in My Dwelling," sung with taste and expression by both. Mr. Warde, later in the evening, sang two tenor solos beautifully, displaying his voice to its best advantage. The program was rather long, but was a very pleasant one, and was one of the best concerts given this season.

May 30.

A very enjoyable concert was given at the Jackson street M. E. Church, May 28, by the choir and several prominent musicians of the city.

Miss Geist's cello solo, a lively arrangement of Werner's, was excellently given, and Professor Stoeving's violin solo received a merited encore. Among the vocal numbers, Miss Glidden and Miss Oliver's duet, "O, Swallow, Happy Swallow," was the best rendered. The zither solo, by Miss Emma Lawrence, is worthy of especial mention. Miss Lawrence displays a wonderful command of this instrument and plays with much expression.

C. H. W.

### Philadelphia Points.

PHILADELPHIA, June 5.

THE Church Choral Union, whose New York concert was favorably reviewed in your columns a few weeks ago, gave its first annual concert in Philadelphia at the Academy of Music on the evening of June 5. The society is a new one in this city, having been formed only last January, but it already numbers 800 members, 650 of them taking part in the concert. The chorus showed good training, going through the test of reading at sight some simple church tones in a way which reflects much credit upon their leader, Mr. H. H. McGranahan, who received during the evening a flattering proof of the popularity which he has gained with the chorus, in the shape of several handsome presents. The soloists of the evening were Miss Jeanne Viennet and Miss Weda Cook. Both were received with flattering applause and were obliged to give encores. The Academy was filled with an enthusiastic audience. Taken altogether, the first concert of the Philadelphia first choral union was a success.

JULES VIENNET.

### Louisville Leaves.

LOUISVILLE, Ky., June 5.

THE chief musical event this year was the May Musical Festival, consisting of three grand concerts, given by Thomas's renowned orchestra, May 15 and 16, under the management of the Southern Exposition Company, at Exposition Music Hall. It was an opportunity of which the public took advantage of hearing the old masters interpreted in a true and artistic manner. The orchestra was accompanied by a number of eminent vocalists, among whom were such artists as Mme. Fursch-Madi, soprano; Miss Hattie J. Clapper, contralto; Mr. William J. Winch, tenor, and Mr. Max Heinrich, basso, who took part in the various concerts. The two principal orchestral numbers in the first concert, Beethoven's symphony, No. 2, in D major, and the Hungarian Rhapsody, No. 12, by Liszt, were rendered in faultless style. The audience was perfectly carried away with the performance of the Rhapsody and applauded vigorously and long, but Thomas would not play an encore. In fact, the only encore he allowed was Mme. Fursch-Madi's, who created quite a furore with her singing of the grand aria, "In felice," by Mendelssohn. She has a powerful voice, notable for its purity and penetrating quality, even her pianissimos being plainly heard in every part of the immense building. The second concert, given Saturday afternoon, was for young people and abounded in vocal numbers.

The third and last concert took place at night, before a tremendous audience, numbering at least from six to eight thousand people, the entire elite of the city being present to do honor to the great leader and his celebrated orchestra, who are so closely united in their art that it seems the same spirit pervades every member, thus producing astonishing and highly-satisfactory results. The concert opened with Symphony No. 2, in C major, by Schumann; this being followed by the scena and aria, "Ah Perfido," Beethoven, sung by Mme. Fursch-Madi, with fine expression and much feeling. Several other orchestral and vocal numbers were given, the concert closing with the Norwegian Rhapsody, by Svendsen. The acoustic properties of the hall are very poor, no attention having been paid in the erection of the building to this most necessary requisite in a good music hall. On that account, all the finer effects of orchestra were lost to nearly one-third of the audience. The festival, taken all in all, was a most memorable event in the history of Louisville, and proved a financial as well as musical success. The series of summer-night concerts, given by the Liederkreis Society at Phoenix Hill during the warm season, will commence June 5. This being the first public appearance and the first concert given under the direction of Prof. J. Werschinger, the new director, it is looked forward to with much interest by the musical public. Professor Werschinger came to us well recommended, and has proved himself to be a thorough musician and efficient leader during his short stay.

Prof. J. Werschinger is a very clever pianist and composer. The Milan Italian Opera Company opened its engagement at Phoenix Hill, Tuesday evening, May 26, with the opera "Il Trovatore," and won an instantaneous success. Despite the disagreeable rainy weather a good-sized and fashionable audience had gathered to hear the performance. Although few in number, it is composed of good and conscientious artists, whose singing and acting received frequent and hearty applause. Mlle. Romeldi, who appeared as *Leonora*, possesses a dramatic voice, which she uses with much skill and effect. Miss Morse was very good as *Aurora*. Her voice is not a very deep or powerful contralto, but its purity and fullness shows much cultivation. Signor Montegriffo made a decided hit as *Manrico*. Both his singing and acting were spirited and vigorous throughout the entire performance; his voice is clear, full and strong, even his highest tones coming forth with a clearness and power that was refreshing to hear. Signor Vansani as *Count di Lima* made a very favorable impression; his singing was thoroughly artistic. Although his voice is not strong, it is refined and under good control. Signor Bologna made a very satisfactory *Ferrando*, acting and singing his part with taste and judgment. He is a good basso, possessing a clean-cut and penetrating voice. A large share of the praise is due Mr. Loghefer, the director, who managed the orchestra well, and produced some splendid effects with the chorus, which is composed of well-trained Italian chorus singers, each one of whom was thoroughly conversant with the music of the entire repertoire.

They gave "Lucia di Lammermoor" Wednesday night, and were to have given "Norma" Thursday night, but on account of a severe rain-storm only a very small audience was present, consequently the company gave no performance. Friday night a large and brilliant crowd went up to hear "Faust," and they were well repaid, as it was the most finished performance of the series. Saturday night they gave "Martha" to a good house, and on Sunday "Lucia" was repeated in the afternoon and "Norma" played at night. Mlle. Benie, who took the role of *Lucia*, is an accomplished and vivacious actress, having an agreeable high soprano voice and fine execution. In the beautiful sextet which, by the way, had to be repeated, was shown what a good leader can do with a small and well-balanced company; their crescendos and decrescendos were uniform and smooth, the effect being positively thrilling. At night the large hall was filled to overflowing at the farewell performance of the troupe, the opera being "Norma," with Mlle. Romeldi in the title-role. The largest part of the work falls to *Norma*, and it was well done. Mlle. Romeldi acted with much sensibility and emotion, and her singing was superb, as the role gave her dramatic voice full scope. She was well supported by Mlle. Morse and the orchestra. Taking the soloists of the company as a class, they are by far the best we have heard here for many years, and gave us a most enjoyable week of music.

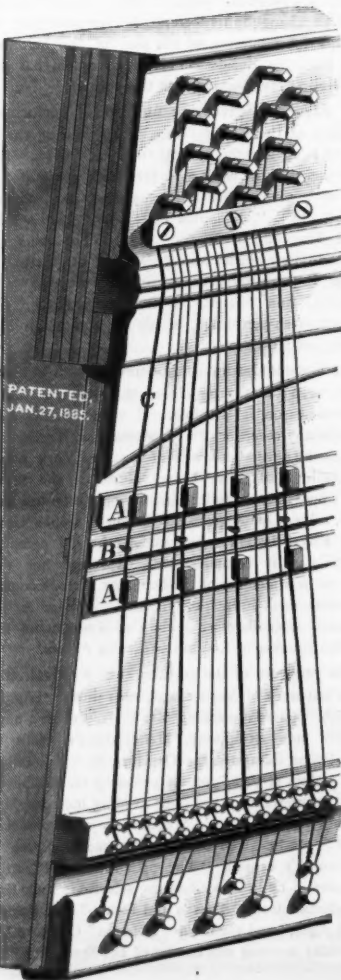
W.

## THE "BEHR" HARMONIC UPRIGHT.

THE prolongation of the vibration of the strings, especially of uprights, has always been sought for. One of the advantages of a first-class piano over an instrument of lower grade is increased singing capacity, and in conjunction with this we generally find an improved quality of the tone. That is, the two usually go together. This is due, in the first place, to a scale mathematically drawn correctly; next, to superior quality of the material used in the construction of the instrument and the correct adjustment of the same, and lastly, to the experience and excellence of the labor bestowed upon it. Combined, these points properly observed and practically carried out, make a first-class piano. And yet we frequently find persons who are making first-class pianos, dissatisfied with the quality of the tone and with the singing capacity of the strings in the middle and treble parts of uprights especially.

Mr. Gmehlin, of Behr Bros. & Co., the inventor of the Harmonic Upright Piano, has been experimenting to improve this condition of things, and has succeeded in making a piano of wonderful singing capacity, extraordinary tone, excellent in quality and powerful in volume.

The invention consists of an extra string (C) next to the three



strings of the tri-cord, but on a lower plane and consequently not struck by the hammer. This extra string vibrates in common with the three strings of the octave above it, the prime vibrating with its octave and super-octave producing the correct overtone vibrations. The volume of tone thus produced is remarkable, the reverberations of the notes giving the piano a most singular singing capacity. The extra string passes through an agraffe attached to a bridge (B) fastened upon the sounding-board dividing the string into two equal parts. The bearing of the extra strings, being in the opposite direction of those of the scale proper, gives the sounding-board additional firmness. A buff damper (A), operated by a separate pedal, stops the vibrations of all the strings except those that are struck by the hammers, consequently avoiding confusion of tones.

It will be seen that the resources of the piano are greatly increased by this ingenious invention of Mr. Gmehlin. Neither are the tuner's bors enhanced, as the additional string can be easily drawn up, while the additional pin is nickel-plated to distinguish it from the regular tuning pins.

The number of the patent is 311,243.

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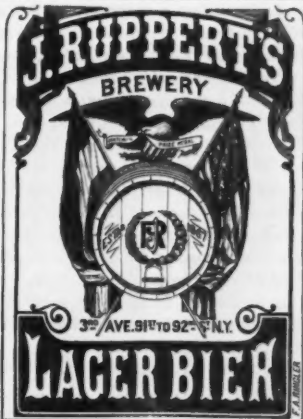
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*It will embrace questions affecting exposure of the instruments to the action of the atmosphere; the checking of rosewood veneers; the splitting of the veneer or the sounding-board; the cracking of the plate; expenses in case of re-transportation; tuning and repairing and many other essential questions.*

*In order to get the views of every manufacturer and every dealer using a warranty of his own, we hereby request every firm interested in so important a movement as we intend to carry out to mail at once to our office the form of warranty now used by each, and, if necessary, to add suggestions which may subsequently be embodied in the warranty of THE MUSICAL COURIER.*

*The constant complaints in reference to the annoyances caused by the incomplete warranties now generally used have induced us to agitate the adoption of the Uniform Warranty. Please send at once all forms of warranty you can find, as it will take several months to complete the one we have in view, and the sooner it is presented to the trade and adopted, the better for the trade.*

The following firms have sent in their warranties. Every manufacturer and dealer is requested to send warranty and suggestions.

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CENTENNIAL EXPOSITION,  
New Orleans, May 29, 1885.

Louis Grunewald, Esq., Agent of Messrs. Steinway & Sons,  
New York, New Orleans:

DEAR SIR—In making our official report as Jurors of Group 8, Class 803, on Musical Instruments, we deeply regretted the fact of being debarred to express our opinion on the exquisite display of several magnificent Steinway pianos at your beautiful exhibit at our exposition; but as they were not entered for competition, and only for exhibition, we had to abide by our instructions and ignore them, as well as other makers, for above reasons. As professional artists, however, we feel it our sacred duty to express to you, unsolicited, our great admiration for the Steinway pianos, which we consider the *beau ideal* of a perfect instrument, combining in its great mechanical construction all those eminent qualities of touch, sympathetic and singing quality of tone, brilliancy, powers, &c., which render them more than dear to any artist or amateur who loves music as produced on any of these wonderful, and, we think, unsurpassed pianos.

Had the Steinways been entered for competition, our work, in place of being anything but easy and pleasant, would have become a labor of love, and instantaneously resulted in our conferring the "highest awards" possible to the Steinways. We write this after having individually expressed ourselves in mutual conversation, and tender this as a tribute to a firm which has done so much to elevate true musical art in this country, and which has the good fortune to be represented in our section by you, Mr. Grunewald, to whom we beg to tender our assurances of personal esteem and best wishes for future success.

Very respectfully and fraternally,

E. RICHARD, G. D'AQUIN,  
H. JOUBERT, WM. H. PILCHER.

## Sunday Reading.

THE Times of last Sunday contained the following article on pianos:

### Success of the Behning Pianos.

The piano is so universally popular at the present day that no dwelling is considered completely furnished without one. Among the numerous manufacturers of these instruments the name of Behning is widely known and recognized as taking rank with the foremost. The pianofortes made by the firm of Behning & Son, whose office and warehouses are at No. 3 West Fourteenth street, have been before the public for over twenty years, and their plain, unvarnished record speaks for itself. There are now in actual use nearly 24,000 of these instruments, which fact in itself attests their superiority.

America now vies with Germany as a musical nation, and the Messrs. Behning long since discovered the perfection in the art of piano-making which the people of the United States require and demand. At the International Cotton Exposition in Atlanta, Ga., in the fall of 1881, the grand medal of honor was awarded to this firm for the best upright pianos exhibited. Their factory is located in 128th street, between Lexington and Third avenues, and a visit thither will well repay any musician, professional or amateur. The best and most costly woods are obtained, and upward of a million feet of lumber are stored continually in the extensive lumber yards adjoining the factory, comprising the following woods: Rosewood, mahogany, ebony, maple, cherry, walnut, spruce, pine and ash. The drying room has a capacity for drying 75,000 feet of lumber at a time.

The Behning pianos boast of several special improvements, among which are the overstrung bass, the patented shoulder agraffe attachment, the patented concave name-board, the veneered bridge, the patented sounding-board and the patented music rack for upright instruments. So great are the perfection and durability of these pianos that many of them have been sent thousands of miles to agents in San Francisco, New Orleans, Canada, Venezuela, Brazil, Australia and other distant points. The honors and awards which the Messrs. Behning have received are numerous and highly creditable, and among the most prominent may be mentioned two grand gold medals of honor at the Illinois State Fair in 1874, the highest premium at the Missouri State Fair held in St. Louis in October, 1881, and various awards at the Centennial Exposition, at the American Institute Fairs, and at many State Fairs. Messrs. Behning & Son issue an illustrated catalogue in the shape of a very neat pamphlet, describing all their varieties of instruments, and containing much valuable instruction.

### Haines Brothers' Upright Pianos.

There can be no doubt about it but that the present condition of the piano trade in the United States is one of quietude generally, and nearly all prominent manufacturers are resorting to various means by which to keep themselves prominently before the public. But the most sensible method of all and the only one likely to be crowned with success, is that adopted by Messrs. Haines Brothers, who are selling their pianos at prices, barely

covering the cost of material and labor. They are, in fact, giving the "most superior piano for the least amount of money." Not only have the Haines upright pianos acquired a high reputation in this country, but are recognized as the "standard" in the leading musical circles of Europe. For many years, although it was generally admitted that the shape of the upright piano harmonized with the surroundings in a drawing-room better than that of any other style, and though it was confessedly more susceptible of ornamentation, there was a prejudice against it that rendered it unpopular.

In spite of this discouraging fact, however, some American manufacturers recognized that an immense field could be opened up for the upright piano if the correct methods of construction were arrived at. They set to work to accomplish this end, and with such good result that at the end of ten years they have taken the country by storm. Among the most vigorous workers in this direction have been the Messrs. Haines Brothers, of this city. Their success as makers of upright pianos has been phenomenal, and they are looked up to-day by the profession as the leaders of that branch of piano manufacture. Two years ago, as a result of their success with uprights, they published the following card:

In view of the increasing demand for our new upright pianoforte, and our unqualified conviction that its properties *musically* and as an article of artistic furniture combine to give it value and preference over the square pianoforte, we beg to announce that we have eliminated all styles of squares from our catalogue, and that in future we will confine ourselves to the manufacture of uprights and grands exclusively.

HAINES BROTHERS.

Since that time the popularity of Messrs. Haines Brothers' upright pianos has been constantly on the increase. They have been used in concerts by nearly every prominent singer and pianist living, including Patti, Nilsson, Scalchi, Emma Abbott and others, and have won unqualified praise from all. The upright piano as constructed by Haines Brothers admits of a much freer and stronger action of the hammer upon the keys than either the grand or square shapes. In addition there are three unisons throughout the scale from the overstrung bass, and the necessary sounding-board surface to throw off the vibrations without sacrifice of quality of tone to quantity. In some of the uprights there is actually a larger area of sounding-board surface than in the square piano. The location of the warehouses of the firm has been recently removed from Fifth avenue to No. 41 Union square, at the corner of Seventeenth street, where can always be found a most complete assortment of instruments of all grades and prices, and at prices bringing a piano within the reach of all.

### The Piano of To-Day.

Celebrated makers of high-priced pianos cannot thrive longer on their ancient reputations. The piano of to-day must be of a higher grade of excellence than formerly to meet the exacting demands of a musical public. The piano of to-day must be sold at a reasonable and greatly reduced price, as the cost of manufacturing has been lessened and fancy profits are out of date. Horace Waters & Co.'s piano fulfill these two conditions. They excel in fine quality of tone and durability of construction, and range in price from \$250 upward. Moreover, they are sold in city or country on payments of \$10 per month when desired. Parlor and chapel organs, same high grade of excellence, from \$50 upward. Terms, \$5 monthly. Send for catalogues and terms. Horace Waters & Co., No. 124 Fifth avenue, New York; factories corner of Broome and East streets.

### Steinway Pianos.

It was in 1853, in a small back shop in Varick street, that the Steinways made their first piano with infinite pains and afterwards invited a number of teachers and amateurs to listen to it. It was highly commended and speedily sold. Ten men were then employed, who, for the next two years, produced one piano a week. In 1855 the Messrs. Steinway, still unknown to the public, sent one of their best instruments to the New York Crystal Palace Exhibition. A number of the musical jury has recorded the scene which occurred when the jury came to this unknown competitor, as follows: "They were pursuing their rounds and performing their duties with an ease and facility that promised a speedy termination to their labors, when suddenly they came upon an instrument that, from its external appearance—solidly rich, yet free from the frippery that was then rather in fashion—attracted their attention. One of the company opened the case and carelessly struck a few cords. The others were doing the same with its neighbors, but somehow they ceased to chatter when the other instrument began to speak.

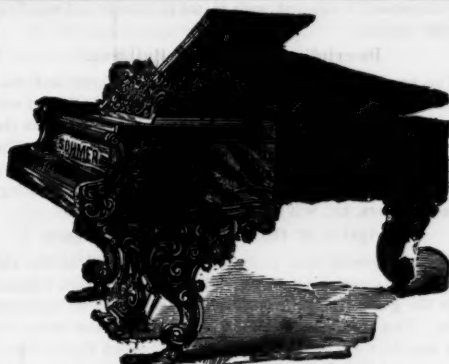
"One by one the jurors gathered round the strange polyphonist, and, without a word being spoken, everyone knew that it was the best pianoforte in the exhibition. The jurors were true to their duties. It is possible that some had predilections in favor of other makers; it is certain that one of them had—the writer of the present notice. But when the time for the award came there was no argument, no discussion, no bare presentation of minor claims, nothing, in fact, but a hearty indorsement of the singular merits of the strange instrument." From that time forward the Steinways made rapid progress; their production has risen from one piano a week in 1853 to sixty pianos a week in 1885. During a period of about thirty years they have manufactured 56,000 pianos.

Their own vast factories, three in number (at New York city, at "Steinway," Long Island, and at Hamburg, Germany), are the largest establishments of the kind in existence and by far the best equipped with machinery and all sorts of mechanical appliances. In addition the firm possess their own saw mills, their own foundry, their own metal works, their own docks, &c.; maintain a stock of over 5,000,000 square feet of timber constantly seasoning in the open air, and give permanent employment to about 1,200 workmen. Every component part of each Steinway piano (including the casting of their patent steel frames in their foundry) is made and finished in these establishments under the personal supervision of the members of Steinway & Sons. Absolute perfection in all and every detail of their pianofortes is the aim of the Messrs. Steinway. As a result the "greatest composers," the "greatest pianists," and the "greatest vocalists" combine in proclaiming the Steinway to be "unrivaled" in respect to the "wondrous beauty," the "grandeur and depth," the "poetic and sympathetic quality" of the tone and the other elements of the "boundless resources" which the "perfect and responsive action" places at the disposal of the pianist.



**SOHMER**

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

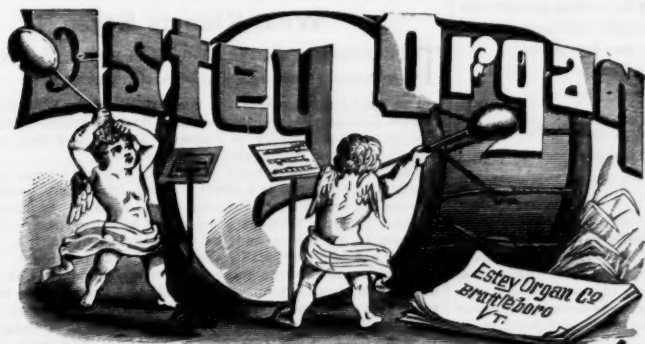
SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

## NEW ENGLAND PIANOS.

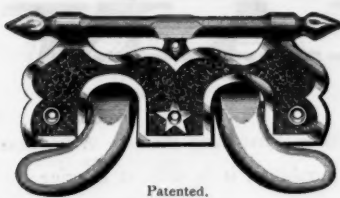
Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES  
FREE.

NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.



Known everywhere, and sold by the trade as in all respects first-class instruments.



**R. W. TANNER & SON,**

No. 858 Broadway, Albany, N. Y.

MANUFACTURERS OF

**PIANO HARDWARE**

Brackets, Pedal Guards, Pedal Feet &c.

Nickel-Plating, Bronzing and Japanning, Fine Gray and Malleable Iron Castings. All kinds of Piano Bolts constantly on hand.

THE ATTENTION OF PIANISTS IS CALLED TO THE

**PETERSILEA MUTE PIANO**

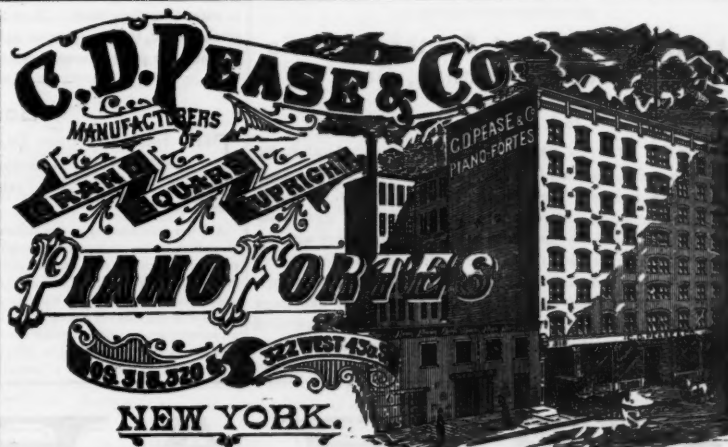
as a means for the rapid and perfect development of the physical and mental powers needed in the higher pianoforte music. Please address the

**PETERSILEA ACADEMY OF MUSIC,**

—\*Elocution, Languages and Art,\*—

Circulars Sent to Any Address.

281 COLUMBUS AVENUE, BOSTON.



**J. PFRIEMER,**  
PIANO-FORTE

**HAMMER \* COVERER,**

Grand, Upright and Square.

FACTORY AND OFFICE:

229 East 22d Street, New York.

**BRAMBACH & CO.**  
MANUFACTURERS OF

**PIANO-FORTES,**

12 East 17th Street,

Between Fifth Avenue & Broadway,

NEW YORK.

**DECKER  
BROTHERS'**

MATCHLESS

**PIANOS**

33 Union Square, N. Y.

## THE WILCOX & WHITE ORGANS

Are Manufactured with an advantage of OVER THIRTY YEARS' experience in the business, and are the very best that can be produced.

OVER EIGHTY DIFFERENT STYLES.

Send for Illustrated Catalogue.

WILCOX & WHITE ORGAN CO., Meriden, Conn.

### AGENTS

Prefer Decker & Son's Pianos because they are genuine, honest, first-class instruments for which a fancy price is not charged to cover heavy advertising expenses.

**DECKER & SON,**  
*Grand, Square and Upright Piano-Fortes,*  
WITH COMPOSITION METALLIC FRAMES AND DUPLEX SINGING BRIDGE.  
Factory and Warerooms, Nos. 1550 to 1554 Third Avenue, New York.  
"LEAD THEM ALL."

### THE PUBLIC

Prefer Decker & Son's Pianos because they are matchless in brilliancy, sweetness and power of their capacity to outlast any other make of Pianos.

**FISCHER**  
ESTD 1840.  
**PIANOS**  
RENOVED FOR  
TONE & DURABILITY

**J. & C. FISCHER PIANOS.**  
GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREHOUSES:

415, 417, 419, 421, 423, 425 & 427 W. 28th Street, New York.



60,000

NOW IN USE

## GUILD PIANO COMPANY.

ESTABLISHED 1861.

INCORPORATED 1885.

CAPITAL, \$300,000.

GEORGE M. GUILD,.....President and Manager.

GEORGE D. WILDES, Treasurer, W. O. ENGLISH, Clerk.

Warerooms, 175B Tremont Street, Boston, Mass.

## To Our Patrons and Friends:

HAVING incorporated our business into a stock company, under the name of the Guild Piano Company, we desire to announce that

ON AND AFTER JULY 1, 1885,

all orders from agents and others will be filled by the new company. Accounts opened for the same should be kept

ENTIRELY SEPARATE FROM THE OLD.

The business of Guild, Church & Co. will be continued for a while for the purpose of settling up its affairs, when the whole will be merged into that of the new company.

Parties indebted to us will confer a special favor if they will send in settlements as soon as possible.

Thanking you for past favors, we desire to assure you that this step has been taken for the purpose of a further development of our business, which new capital and greatly increased facilities will afford. We may, therefore, unhesitatingly promise a prompt filling of all the orders you may favor us with.

Respectfully, GUILD, CHURCH &amp; CO.

## Ludden &amp; Bates' Southern Music House, Savannah, Ga.

## To Remove to a Magnificent New Building.

THERE are few business houses South that have won such admiration for their enterprise and energy as Ludden & Bates' Southern Music House, of Savannah, Ga. Its career has been wonderful, and year by year its trade has steadily increased until the house now ranks in size and importance with the largest in the entire country. Large and handsome store buildings are few in Savannah, and the house has hitherto been compelled to content itself with unimposing quarters not half large enough for its business; but the long waited for opportunity has at length arrived and next October 1 will find them located in the largest and most imposing music temple in the South, which will

fitly correspond in size and style to the magnitude and standing of their business.

## Description of the New Building.

This new building is located corner of Broughton and Bull streets, in the very centre of trade, with a frontage of fifty feet and a depth of ninety feet. It will be four stories in height besides the basement and contains 22,500 square feet of floor space. The front will be entirely of iron and French plate glass, and be very ornamental. Steam heat, electric lights, call bells, speaking-tubes, elevators, &c., will be put in throughout.

## Description of the Interior Arrangements.

Upon the ground floor, 50 by 90 feet in size, will be the elegant retail salesroom for music and small instruments, together with the general offices, which will be fitted up in handsome style. This large salesroom is 17 feet in height, and across the rear end there will be a gallery of graceful design for the display of art works, paintings, engravings, statuary, bronzes, &c., which the house will import direct from Europe. They are going extensively into this line of trade, and will make their place a temple of art as well as of music. In the basement, which will be high and dry, will be the wholesale department of imported musical instruments, band instruments and automatic instruments. Elegant Piano and organ warerooms for the display of 200 instruments, will occupy the second and third floors, and upon the fourth floor will be the tuning and repairing department and the home printing-office.

That this wideawake and popular house have secured this fine building is a matter of general gratification to the business men of Savannah, and certainly no house in that city better deserves such a magnificent home or can better utilize so large a building in extending their trade. Now that they have room to carry the stock needed, they propose to push business for all it is worth, and double their present enormous trade in a very few years.

## Bosh!

THE following item from the Utica Observer is going the rounds of the press, and is reproduced by papers that lay claim to great intelligence on all subjects—chiefly the New York Sun:

A Utica gentleman of leisure believes that he has discovered the lost secret of making violins, that probably originated in England in the twelfth century, and which has immortalized the names of Amati, at Brescia; Stradivarius and Guarnerius, at Cremona, and Steiner, in the Tyrol. He has made sixteen violins and over two hundred experiments, and can now construct a violin with the tones of a flute or any other that may be desired. He discards all former theories that attribute the excellence of old instruments to the lacquer, varnish, singing woods, &c., and finds that scientific principles and sound wood are the basis of all perfect instruments. A prominent manufac-

turer has already offered him \$10,000 for the secret, but he is not quite ready to sell it.

This is veritable bosh. The fame of the anonymous Utica violin builder would by this time have been spread all over the world if he had built, say one, much less sixteen, such violins. And as to the offer of \$10,000, that also amounts to nothing, as no name, or date, or anything is mentioned. Statements of this kind are unalloyed bosh.

## His First Testimonial.

IN view of the fact that Dr. Karl Merz, the able editor of the *Musical World*, has never before given a "testimonial" to any piano manufacturer, though many times requested to do so, the following voluntary letter, regarding the J. & C. Fischer piano, will be read with interest. Dr. Merz's letter is as follows:

Messrs. J. &amp; C. Fischer, New York:

GENTLEMEN—I have never given but one recommendation for pianos, and have purposely abstained from saying anything about the merits of pianos. Having, however, been asked concerning the J. & C. Fischer pianos, I feel constrained to state that for the past two years I have used the Fischer piano in connection with the musical department of Wooster University. It has been used constantly as a practice piano, and scarcely can an instrument be subjected to harder usage than as a practice piano in an institution. The J. & C. Fischer piano has fully stood the test; it has lost nothing in this space of time, stands well in tune, and retains its excellent tone quality. I cheerfully recommend the Fischer piano for all that its manufacturers claim for it—a reliable, well-made instrument, which will give perfect satisfaction to its purchaser. DR. KARL MERZ.

## What Klebers Say.

THE following is the manner in which H. Kleber & Brother, Pittsburgh, Pa., state what they mean:

The splendid success of the music pupils of the Pennsylvania Female College last evening is owing to two causes—first, the superior skill and ability of Professor Gittings, and next, to the magnificent grand pianos used on the occasion.

They were of the famous make of Chickering & Sons, parlor grands, and possessed of a power, volume and silvery sweetness of tone for which the Chickering make is so prominently celebrated. Professor Gittings prefers the Chickering pianos for his concerts to all others, and the young ladies we fairly inspired by their splendid tone quality and loveliness of their touch. The great difference between these fine Chickerings and the ordinary rough shod pianos which were used in these concerts in former years were the topic of general remark after the performance. This simple triumph is a big feather in the cap of the Chickerings. It is needless to add that the sole agency for the famous Chickering pianos is at H. Kleber & Brother's, 122 Wood street.

## THE HARDMAN

P  
I  
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O

Has revolutionized the business in First-Class Pianos. A faultless instrument of unequaled durability, it is sold at a price below that of any other first-class piano made.

## —THE NEW—

## Hardman Uprights &amp; Grands

are a specialty, and their success among the best judges has been owing to three facts only, viz:

They Possess PHENOMENAL DURABILITY.

They are of FAULTLESS CONSTRUCTION.

They are SOLD AT MODEST PRICES.

HARDMAN, PECK &amp; CO., Manufacturers.

FACTORIES, 11th & 12th Aves., 48th & 49th Sts. NEW YORK. | WAREROOMS, 146 Fifth Avenue, above 19th St., NEW YORK.

## PALACE ORGANS

THE BEST IN THE WORLD.

Six Grand Gold Medals and Eight Highest Silver Medals within three years; a record unequaled by any other Manufacturer of Reed Organs in the World. Send for Illustrated Catalogue to the

LORING &amp; BLAKE ORGAN CO., Worcester, Mass., or Toledo, Ohio.



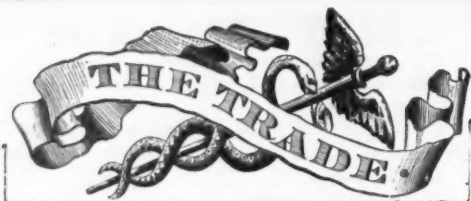
## International Inventions Exhibition.

[COMPILED FOR THE MUSICAL COURIER.]

(Concluded.)

- SCHUCHT & SCHONEWALD, London :  
New device tuning hammer.
- JULIUS BLÜTHNER, Leipzig :  
One Italian Renaissance upright.  
One Aliquot drawing-room grand.  
One overstrung upright.
- W. G. EAVESTAFF, London :  
One trichord upright.  
3 oblique pianos.
- BARRATT & ROBINSON, London :  
2 uprights.  
2 models of their patent "lever butt repetition action."  
(They claim this is easier regulated than a sticker action.)
- F. OETZMAN & SONS, London :  
4 art upright pianos, with music repository.
- MANSFELDT & NOTNI, Dresden :  
2 overstrung pianos.
- R. HOWSON, London :  
One upright piano. No soft, but an expression pedal.
- HUNI & HUBERT, Zürich-Switzerland :  
One drawing room grand.  
One walnut overstrung upright.  
One upright piano action, overstrung, with sounding board.  
(Patents for these improvements granted in England and United States.) The entire frame-work of the cases is iron.
- J. F. BLENNERHASSET, London :  
Hydraulic engine for blowing organs.
- JENOUR BROTHERS, London.  
The "Spohr" chin holder for violins.
- G. A. CHANOT & Co., Manchester.  
One violoncello, Stradivarius model.  
One violin, "The White" Stradivarius pattern.  
One violin, Joseph Guarnerius model.  
One violin, copy of Maggini.  
One inlaid violin, copy of Gaspar Duifroprugcar.  
Bows of all kinds.  
String guages of new patterns.  
Violin bag case.
- GEORGE CHANOT, London :  
One grand model double bass, 'cello.  
One tenor violoncello.  
Numerous violins.
- J. BOARDER, London.  
Patent combination violin case and music support.
- JOHN A. ABBOTT & SONS, London.  
3 detached and portable piano desks.  
(Suitable for all sight, adjusted at any angle.)
- A. CARY, London :  
2 Verini violins.  
Patent music stands.  
Violin cases.
- GEORGE RUSSELL & Co., London :  
3 uprights with patent actions.
- S. BREWER & Co., London :  
3 cottage uprights.
- LONDON MUSIC PUBLISHING COMPANY, London :  
One \$50 upright (should be called "the Great Idea").
- W. H. SQUIRE, London :  
One self-compensating, complex grand (one-half the strings are on one side the frame, the other half on the other).
- W. H. & G. H. DREAPER, Liverpool :  
3 oblique grands (with patent equiposed geometrical sound boards).
- F. HUNDT & SON, London :  
One trichord walnut upright.  
One trichord ebonyed upright.  
One trichord small upright.
- JAMES STEPHEN, London :  
One iron front upright with diminuendo pedal.  
One upright with down pressure bar; back hollow.  
One overstrung back, with new trussed belly and sounding-board.
- J. ASKEW, a shoemaker living in Stanhope, Darlington :  
2 excellent violins, oil varnished (made during the small hours of the morning, outside of the regular hours required in his trade).
- W. MCKINNON, Leith :  
Novel oval violin.
- L. LOWENTHAL, Dresden :  
2 quartets of stringed instruments (models of Gaspar de Salo, Joseph Guarnerius and Stradivarius).  
Collection of fine violin and 'cello bows after Tourte and Vaillaume.  
A genuine Tourte bow made for Paganini.
- S. W. KEMP, London :  
One patent silver trumpet gong banjo.
- PROF. C. SCHWENKE, Lower Merton, Surrey :  
Apparatus for developing finger technique.  
(It is also intended to form the hand.)
- A. PERRELET & Co., Geneva, Switzerland :  
50 different musical boxes.
- FORSYTH BROTHERS, Manchester and London.  
3 organs.
- H. BROOKS & Co., London :  
Pianoforte keys.  
Organ keys.  
Pianoforte actions.  
Covered hammers.  
Sticker action work.  
Pianoforte material.
- MOORE & MOORE, London :  
A vertical iron frame for pianos without breaks.  
A part of an iron frame for pianos (wrest plank) for extreme climates.  
The "Guildhall Model" iron frame.  
An iron cottage piano. (Early English design.)  
An iron cottage piano. (Modern design.)  
An overstrung upright grand. (Ebonyed and gold case.)  
A harmonium as a specimen of "Harmonical" tuning, for lectures on acoustics.  
(Designed by A. J. Ellis, F.R.S.)
- W. PARFITT & Co., London :  
One piano in satin-wood case.  
One piano in ebony case.
- F. TOOMBS, Lowther, Penrith :  
Chew's patent pianoforte.  
(This instrument has a very long scale, and therefore high tension, and produces sustained notes in the treble as well as in the base. The damper runs throughout. Mr. Toombs has invented a chromatic key arrangement for pianos and organs, whereby 2 major and 2 minor scales only need be studied, instead of 12 major and 12 minor. Music by this means can be transposed into 6 different keys at sight.)
- ALEXANDER EASON, London :  
2 piccolo pianos, full trichord upright.  
(Brass pin plate, check repeating action, four pedals. Made entirely by English workmen and designed by Englishmen.)
- RUDALL, CARTE & Co., London :  
Military instruments.  
Orchestral instruments.  
Cocowood clarinets with German-silver keys. (A specialty.)  
Radcliff's model cylinder flute.
- HARRY TIPPER, London :  
Chromatic handbells of two octaves.
- J. J. HALL, Upton, Bucks :  
Patent automatic interlocking gear to prevent injury to bells and chimes.
- GARRETT & Co., London :  
Regulation military side-drums.  
Patterns of side-drum sticks.  
Military flutes and piccolos.  
Flute cases.
- W. H. MAYSON, Croft House, Windermere :  
A "Eurydice" violin.  
An "Orpheus" viola.  
An "Apollo" violoncello.  
An "Elf" violin.  
(Latter made for the Royal College of Music.)  
(Of course, all these instruments are hand-made of the finest wood and varnish.)
- J. A. HUBAR, Liège, Belgium.  
Violins with metallic strings, played with bow.  
(Claims: Increased, sonority and power; mathematical exactitude in fifths; durability.)
- T. TWINING, Twickenham :  
A "Cellino" or ladies violoncello.  
(Manufactured by Lafleur & Sons, Green street, Leicester square, London, W.)  
(The instrument is strung an octave below the violin and can compare with a large tenor violin. The fingering of the first position is like that of the violoncello; in the higher positions like that of the violin.)
- J. J. C. PACKHAM, Croydon :  
8 fine violins.  
(Mr. Packham believes that oil varnish is the best for violins, and amber as a base, the best of resins.)
- J. J. GILBERT, New Romney, Kent :  
12 violas and violins.
- JOSEPH WALLIS & SON, London :  
Miniature violins and basses.  
A superb birdseye-maple cello.  
All kinds of small musical merchandise.
- DOMINION ORGAN COMPANY, Bowmanville, Canada :  
One double-manual and pedal organ. (Scribner tubes attached.)  
2 single-manual organs with qualifying tubes.  
(All of American walnut.)
- SHONINGER ORGAN COMPANY, New Haven, Conn.:  
2 organs.
- QUITMANN & Co., London :  
Machine-covered piano hammers. (Some with under-cover, some with single felt.)
- GEORGE ROGERS & SONS, London :  
One walnut-case upright, escapement check action.  
One upright, steel frame.  
One upright, cupola steel frame.
- F. BESSON, London :  
Complete collection of brass instruments.
- LOUIS BAMBERGER, London :  
Sounding boards.  
Woods for pinblocks, &c.
- BOOSEY & Co., London :  
Brass instruments.  
Instruments of percussion.
- JACQUES ALBERT, Brussels :  
Combination of metal tubes covered with vulcanized caoutchouc instead of wood, applied to musical instruments.
- INHOF MUKLE, London :  
Automatic orchestration.  
Barrel organs.
- E. OUTRAM, Halifax :  
Pianoforte stringing on new system.
- WILLIAM S. NOSWORTHY, London :  
Model of overstrung piano, with double sounding-board.
- RUD. IBACH SOHN, Barmen, Germany :  
Horizontal grand.  
Upright grand.  
Cottage pianofortes.
- WEBSTER, HORSFALL & LEAN, Birmingham :  
Music wire.
- FELTEN & GUILLEAUME :  
Steel music wire.
- J. MALLINSON, London :  
Patent pianoforte action.
- VIVIER & OOR, Brussels :  
String-stretching apparatus.
- A. KNEIP, Paris, France :  
Pianoforte hammers.
- CHARLES MONTI, Paris, France :  
Piano and organ keys and key-boards.
- G. & A. WEBB, London :  
Model of piano action.  
(Metallic damp-proof escapement and regulating hopper.)
- G. WÖRNER, Stuttgart :  
Machine-covered piano hammers.
- HERRBURGER-SCHWANDER, Paris, France :  
Pianoforte actions.
- CHARLES GERLING FILS, Paris :  
Pianoforte actions.
- MUNRO ORGAN REED COMPANY, Worcester, Mass., U. S. A.:  
Reeds and reed boards.  
(For organs, orchestrions and the vocalion.)
- FISCHER & FITSCH, Leipzig, Germany :  
Adiaphone.
- GEORGE GEMÜNDER, Astoria, L. I., U. S. A.  
Instruments, as follows:  
The violins marked with numbers 1 and 2 are made in true imitation "Antonius Stradivarius" as regards perfect model and workmanship, and look worn in appearance by age. These violins have a very smooth and fine quality of tone.  
No. 3, Viola, in true imitation "Antonius Stradivarius" as regards perfect model and workmanship; also looks worn in appearance by age, with wonderful sonorous and fine tone-quality.  
No. 4 is a perfect imitation of the most ancient "Maggini" violin; model and workmanship truly characteristic.  
No. 5 is a perfect imitation "Joseph Guarnerius" in characteristic workmanship throughout, producing a very clear, brilliant and old quality of tone, and was pronounced by artists and connoisseurs as a genuine Guarnerius violin!  
No. 6 is a true imitation "Joseph Guarnerius" in model and workmanship, looking worn in appearance by age and has a very clear and fine tone-quality.  
No. 7, Viola, a true imitation "Joseph Guarnerius" in model and workmanship, also looks worn in appearance by age, with great volume of tone, combined with fine quality.  
No. 8, Violoncello, a perfect imitation "Joseph Guarnerius" in characteristic workmanship throughout in comparison to the celebrated "Kaiser" violin, and was pronounced as a genuine Guarnerius 'cello by artists in both hemispheres!  
These last four numbers also comprise a very interesting quartet, in consequence of the excellence of each separate instrument. The above mentioned instruments also show that the so-called "lost secret" of Italian varnish is not lost!

Henry Carter's organ concert at Pittsfield, Mass., on May 26 resulted in a large profit to the managers, which was applied to the purchase of a new piano for the Sunday school. The advantages to the art of organ-playing likely to follow from the numbers of organ concerts now being given outside the great cities by our leading organists cannot be overestimated.



—Behr Brothers & Co. exported two uprights to Hamburg, Germany, last week.

—William Schaeffer, ex-piano manufacturer, is residing in Chicago at present.

—The picnic of the United Pianomakers takes place at Sulzer's Park this year on June 23.

—Jacob Doll's new factory, First avenue and Thirtieth street, will be completed in September.

—A meeting will be held at the London Royal Academy of Music this month to discuss the question of uniform musical pitch.

—Mr. Emil Wahle, of Wahle & Sons, Buffalo, furnishes the musicians and music for the Cataract House, Niagara Falls, during the summer season.

—A despatch received by us last Saturday from the Governor's secretary stated that up to that time the Governor had not signed THE MUSICAL COURIER bill on recording contracts.

—We are notified by the Sterling Organ Company, Derby, Conn., that they contemplate making certain alterations in their business, of which we shall probably be informed in time.

—F. G. Smith's case factory, at Leominster, Mass., is elegantly and practically arranged. It was originally built by Messrs. Steinway & Sons, who utilized it before their Astoria works were completed.

—Mr. W. Ludden, of the Ludden & Bates Southern Music House, Savannah, who recently returned from a European trip, visited England, Scotland, France, Switzerland, Germany, Austria and Italy.

—Mrs. Karl Fink, Mr. William Tonk, of William Tonk & Brother, musical merchandise importers, and one of us, Mr. Otto Floersheim, of THE MUSICAL COURIER, left for Europe last Saturday.

—We learn from London that Mr. W. M. Y. Maxwell, heretofore the business manager of Steinway & Sons, at Steinway Hall, London, ceased to act in that capacity on the 30th day of May last, and that Messrs. Steinway & Sons have no further business connection with Mr. Maxwell. On the same day Mr. Henry A. Trechmann, late of West Hartlepool, England, became the new business manager and at once assumed the duties of his position.

—S. D. Lauter, Steinway and Gabler agent in Newark, died last Wednesday, after a brief illness, aged forty-nine. The funeral services over the remains were held at St. Francis Xavier's Church, on West Sixteenth street, this city, Mr. Lauter having been a member of the Xavier Alumni Society. The requiem mass was celebrated by the Rev. J. M. Jerge, S. J., professor of St. Peter's College, Jersey City, assisted by the Rev. Theo. Thiry, S. J., as deacon, and the Rev. McKinnon as sub-deacon. The interment was in Calvary Cemetery. Mr. Lauter had accumulated quite a competency, and it is said left no will. In that event his estate goes to a deceased sister's children living in Illinois, Mr. Lauter's only heirs.

—In answer to an inquiry from Washington, D. C., we will state that the firm of Bloomfield & Otis, piano manufacturers, is no longer in existence. About eight years ago the firm went out of business. A man named Otis and, it is said, representing himself as the son of Otis, formerly of Bloomfield & Otis, is selling stenciled pianos in Providence, R. I. We are not prepared to say whether he is stenciling them "Bloomfield & Otis."

—Chicago Music and Drama says: "One of the finest pianos ever seen in Chicago is now on exhibition at Lyon & Healy's. The piano, a Steinway upright, is hand-carved, brass inlaid, with triple-plate gold pedals. It was manufactured for Potter Palmer, who pays \$4,000 for it. Fact!"

We can indorse the statement. The upright referred to is one of the most elegant instruments in outward appearance and in tone and touch we ever examined.

—The piano, organ and sheet-music firms should adopt the Saturday half-holiday, and close their establishments at one o'clock on that day during June, July and August. The New York Mercantile Exchange yesterday voted in favor of the half-holiday, and the directors of the Maritime Exchange recommended it.

—W. J. Dyer & Brother, of St. Paul and Minneapolis, state: "We have sold more Gabler pianos *alone* than the total sales of *all* the pianos of any other St. Paul house. We have sold over twice as many Gabler pianos as any *one* make sold by any other St. Paul dealer."

—The firm of Wagner & Karns, of Fort Wayne, Ind., have dissolved partnership. The firm has been reorganized under the firm-name of Wagner & Joost, who will continue the business. Mr. Wagner is a practical tuner and Mr. Joost is a piano teacher.

(8) C. H. R.—There is no varnish suitable for bright work that will stand. There are many thousand velocipedes with bright work in use in the vicinity of this city. All are kept clean and bright by wiping and oiling the iron and steel and simply wiping the nickel plate. Vigilance is the price of victory in this as well as in other things.

### Factory Hints.

H. B. S. asks: 1. Does the quality of a violin depend upon the kind of wood which it is made of? A. The quality of a violin is dependent upon the wood and upon the workmanship with which it is made. It improves as it grows old, and therefore its age is an important factor when its quality is considered. 2. If so, what kind of wood is best? A. Pine wood is used for the front and curly maple for the back. 3. Is there any work published in regard to the construction of the violin? A. We are not acquainted with any special book descriptive of the manufacture of the violin, but you will find a good deal of information contained in various cyclopedias. [Read George Gemünder's "On The Violin."—Editors MUSICAL COURIER.]

J. L. S. asks: What the mixtures of varnishes are, that is, how to make the different kinds. 1. White varnish? A. A white hard spirit varnish can be made as follows: Gum sandrac, 1 lb.; clear turpentine, 6 ozs.; rectified spirits (65 over proof), 3 pints; dissolve. 2. Black varnish? A. Black varnish can be made by putting 48 lbs. foreign asphaltum into an iron pot and boiling 4 hours; during the first 2 hours introduce 7 lbs. of red lead, 7 lbs. litharge, 3 lbs. dried copperas and 10 gals. boiled oil; add one 8-lb. run of dark gum with 2 gals. of hot oil. After pouring the oil and gum continue the boiling 2 hours, or until it will roll into hard pills like japan. When cool thin it off with 30 gals. of turpentine, or until it is of proper consistence. This varnish is especially adapted for iron work. 3. Common brown? A. A brown hard spirit varnish consists of sandrac, 4 ozs.; pale seed lac, 2 ozs.; elemi, 1 oz.; alcohol, 1 qt.; digest with agitation till dissolved, then add Venice turpentine, 2 ozs.—*Scientific American*.

### New Music.

Mr. James E. Ryan, principal of Public School No. 26, Brooklyn, has just prepared a new book of musical selections for the use of schools and assemblies. It is published by A. S. Barnes & Co., New York, and called "The Vocalist." The selections have been judiciously made from well-known composers, and a brief exposition of the *chiffre* or numeral system of instruction in vogue in France and Switzerland, and employed in the Brooklyn schools, is given. Mr. Ryan is well fitted for the task of making such a book, which may be highly commended for earnestness and effectiveness. It is a long 8vo of 210 pages, bound in boards and is a very attractive book. Price, sixty cents for examination.

We have received four songs composed by Robert Kahn, published by Bote & Bock, Berlin. Mr. Kahn is a very young and highly gifted musician and composer, a pupil of Ernst Frank, Fr. Kiel and of Vincenz Lachner. His work evinces remarkable earnestness, especially on the part of one so young and promises much for the future. A trio in D major, composed by him, was recently performed in Berlin by Barth, De Ahna and Hausman, and created a very favorable impression.

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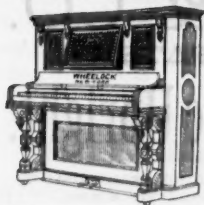
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From the Cincinnati Times-Star, Jan. 16, 1883.

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From the Musical Courier, New York.

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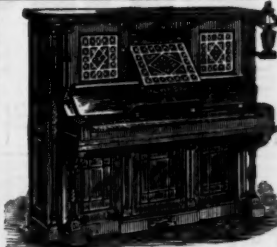
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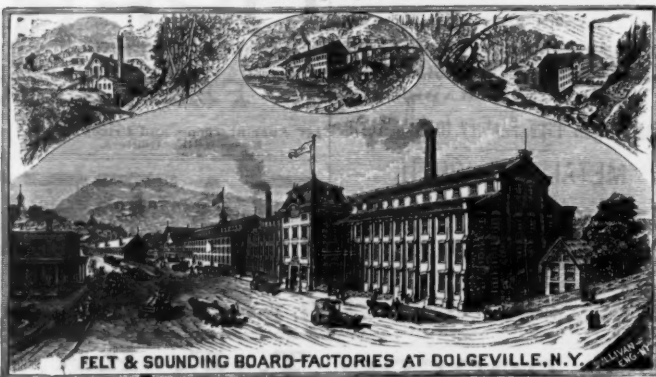
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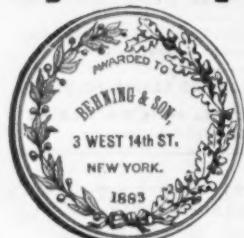
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